"Artists with their Work"

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Rhonda Abrams

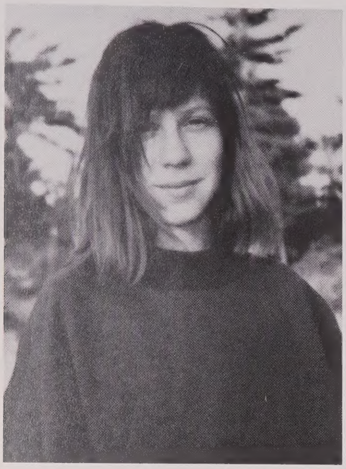


Photo: Rodney Werden

Still from *Lament of the Sugar Bush Man*, 1987, video, colour, sound, 12:00 min.

Still from *Love Potion*, 1991, video, 14:00 min.

Still from *Myth of the Fishes*, 1985, video, colour, sound, 8:00 min.

My work is contemporary opera. I use the drama of true stories centred on themes of nature and our relationship to it. For instance, the imposition of humans on nature is questioned in *Lament of the Sugar Bush Man*, where a farmer loses his maple sugar bush to acid rain. In *Love Potion* the reverse of this theme is examined—nature imposes on humans. Breast feeding, a natural act, is seen as both repulsive and perverse.

I have experimented with various musical narrative formats: the operetta, the musical and the music video. The music becomes a key force in terms of developing sympathy for characters and creating an other-worldly quality.

I approach themes of environment from the viewpoint of the individual rather than attacking a large and anonymous enemy. My interest is in how we understand and deal with our responsibility to the natural world, and the natural world within ourselves.

Rhonda Abrams

Video

Workshops
Available to lecture on her own work or that of her contemporaries in conjunction with screenings or to give workshops on video editing and storyboarding.

Guest Lectures/Teaching Experience
S.A.W. Gallery, Ottawa, 1991
Southern Alberta Art Gallery, Lethbridge, 1991
Ontario College of Art, Toronto, 1987, 1990
Ed Video Inc., Guelph, 1989
Niagara Artists' Centre, St. Catharines, 1988
Trinity Square Video, Toronto, 1986, 1987
The Banff Centre School of Fine Arts, 1984

Education
The Banff Centre School of Fine Arts: Arts Management, 1991
The Banff Centre School of Fine Arts: Studio Arts Department, 1983-84
University of Ottawa: B.A. Program, Visual Arts Department, 1979-83
High School of Commerce, Commercial Art Program, 1978-79

Solo Screenings
1991 Art Gallery of Southern Alberta, Lethbridge
1989 Ed Video Inc., Guelph
1987 49th Parallel Centre for Contemporary Canadian Art, New York
1987 Gallery 101, Ottawa
1985 A.R.C. (Artculture Resource Centre), Toronto
1983 Ten Foot Henry's, Calgary

Group Screenings
1991 Art Gallery of Ontario, Toronto
1991 S.A.W. Gallery, Ottawa
1991 Videoarco '91, Madrid
1990 Museum of Modern Art, New York: *Video and Myth*
1990 VIP Film 8, Berlin
1990 London Regional Art and Historical Museums (circulating); Mississauga Civic Centre Gallery; Beaverbrook Art Gallery, Fredericton; Mount Saint Vincent University, Halifax; Laurentian University Museum and Art Centre, Sudbury: *Young Contemporaries, London Life*
1990 The Power Plant, Toronto
1990 Utah Media Center, Utah
1990 Ontario College of Art, Toronto
1989 Art Metropole, Toronto
1989 The Canadian Film Institute, Ottawa
1989 New Tate Gallery, Liverpool (video wall installation)
1989 Images '89, Toronto
1989 EM Media, Calgary: *From the Heart of the Heart of the Regions*
1989 Plug In Inc., Winnipeg
1989 Hamilton Artists' Inc.
1989 University of Calgary
1989 Neutral Ground, Regina
1989 Kingston Artists' Association Inc.
1989 Video Inn, Vancouver: *Trade Initiatives*
1989 Ryerson Polytechnical Institute, Toronto
1988 National Gallery of Canada, Ottawa
1988 YYZ Artists' Outlet, Toronto: *New Video Screening*
1988 Museum of Modern Art, New York: *Video: New Canadian Narrative*
1988 Cameron House, Toronto: *Vox Pop Cabaret*
1988 Hungary, Hamburg, Helsinki, Pecs, Budapest, Czekesfeheruar and London: *Aurora Borealis*
1988 Audio Visueel Experimenteel Festival, Arnhem
1988 S.A.W. Gallery, Ottawa: *Identifying Tracks*
1988 Niagara Artists' Centre, St. Catharines
1987 Video Culture International, Toronto
1987 Video Inn, Vancouver: *Visual Evidence*
1987 Independent Screening, Toronto: *Four Redheads*
1987 Art Gallery of Algoma, Sault Ste. Marie: *Pisces Rising*
1987 Walter Phillips Gallery, Banff: *Video Theatrics*
1987 Public Access, Square One, Mississauga: *Lunatic of One Idea*
1987 Axe-Néo 7, Hull
1987 Vidéo Femmes, Québec
1986 The 1986 New Work Show, Toronto
1986 International Festival of Film and Video, Turin, Italy
1986 Festival international de film et vidéo de femmes, Montréal
1986 Latitude 53, Edmonton: *The Works*
1986 A.R.C. (Artculture Resource Centre), Toronto: *Emergence*
1986 Tarragon Theatre, Toronto: *Stage as Screen*
1985 S.A.W. Gallery, Ottawa: *S.A.W. Video Festival*
1985 Off Centre Centre, Calgary: *Plains Canada Exhibition*
1985 The Air Gallery, Tokyo: *Canadian Video Art*
1985 Canadian Rep Theatre, Toronto: *Madly in All Directions*
1984 London Art Video: *British/Canadian Exchange*

Performances
1986 John Workman Theatre, Toronto; 6 of 1001 Nights of Performance: *Lament of the SugarBush Man*
1986 Winchester Theatre, Toronto; Dance Works 43: *Myth of the Fishes*

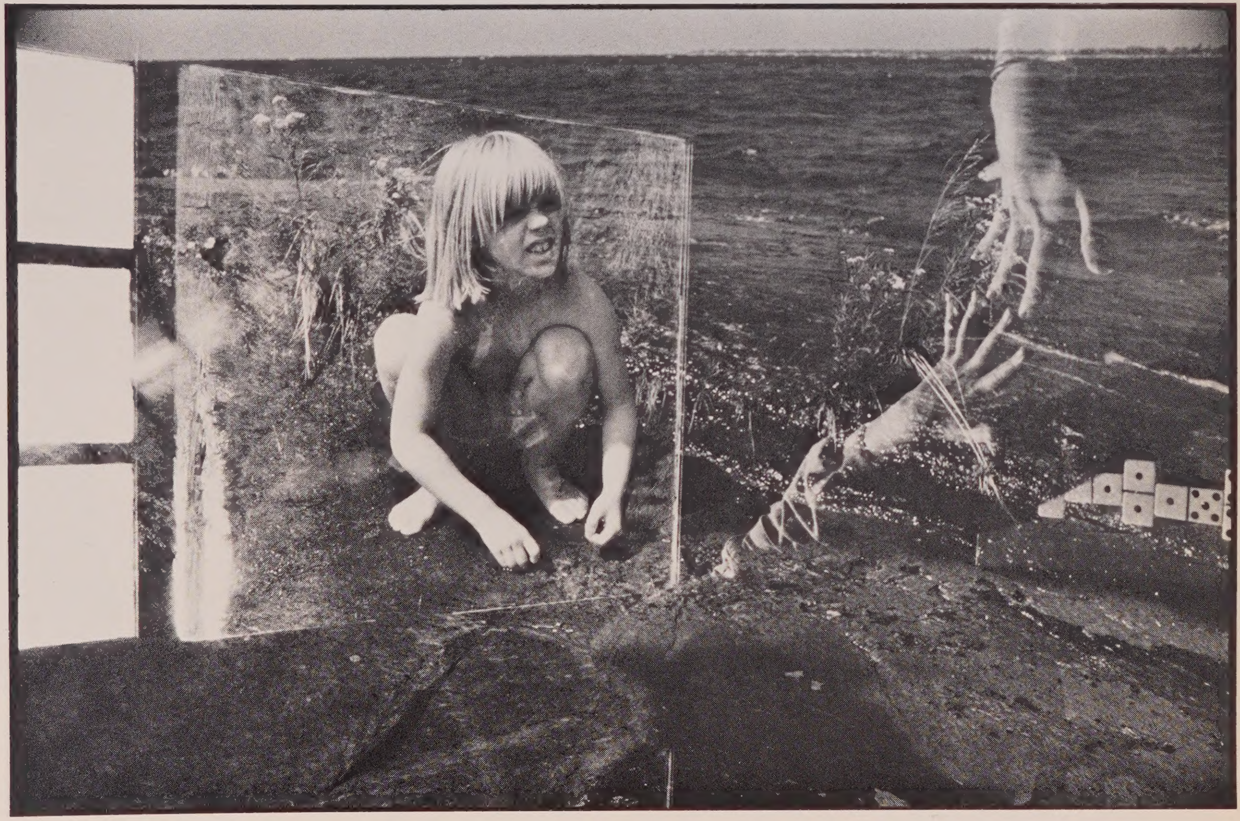
Collections
Art Metropole, Toronto
California Institute of the Arts, Los Angeles
Canada Council Art Bank, Ottawa
Charles Street Video, Toronto
Concordia University, Montréal
49th Parallel Centre for Contemporary Canadian Art, New York
Museum of Modern Art, New York
National Gallery of Canada, Ottawa
Trinity Square Video, Toronto
Video Pool, Winnipeg
V/Tape, Toronto

Grants/Awards
The Banff Centre School of Fine Arts Scholarship, 1983
Canada Council Grants, 1985, 1987, 1990, 1991
Ontario Arts Council Grants, 1986, 1988
Toronto Arts Council Grant, 1989
Video Culture International, Art Television Award, 1987

Videography
Love Potion, 1991, video, 14:00 min.
She's Calm, 1989, video, 9:00 min.
Billy of Meek Cove, 1988, video, 24:00 min.
The Lament of the Sugar Bush Man, 1987, performance and video, colour, sound, 12:00 min.
Width and Breadth, 1987, video wall installation
The Myth of the Fishes, 1985, performance and video, colour, sound, 8:00 min.
The Ancient Mariner and My Sister Sailor Bait, 1984, video, colour, sound, 13:00 min.
Salmon, The Deadliest Sin, 1984, video, colour, sound, 5:00 min.
The First Halfway Decent Man, 1984, video, colour, sound, 5:00 min.
Geography is Destiny, 1983, video, colour, sound, 14:00 min.
Use Your Imagination, 1983, video, colour, sound, 1:00 min.
Polar Plateau, 1983, video, colour, sound, 4:00 min.
Alligator Baby, 1982, video, colour, sound, 7:00 min.

Bibliography
Hughes, Chuck. "Plains Canada Film and Video Conference and Exhibition, EM/Media." *Vanguard*, November 1985, vol.14, no.9, pp.42-43.
Paterson, Andrew J. "Four Redheads: New Tapes." *Fuse*, Fall 1987, vol.XI, no.3, pp.31-33.
Robertson, Clive. "Performance art re-visited." *Fuse*, May/June 1986, vol.IX, no.6, pp.29-30.
Shea, Geoffrey. "The 1986 New Work Show." *Cinéma Canada*, November 1986, no.135, pp.33-35.
Shea, Geoffrey. "Video Tales." *Cinéma Canada*, September 1987, no.144, p.42.
Tuer, Dot. "New Video." *Vanguard*, November 1987, vol.16, no.5, p.38.

Paul Albert



Paul Albert's show is called *Trilogies*, subtitled 'photographic plays' and introduced with the statement, "When expressing in visual terms, one's visual response should be followed by another visual response."

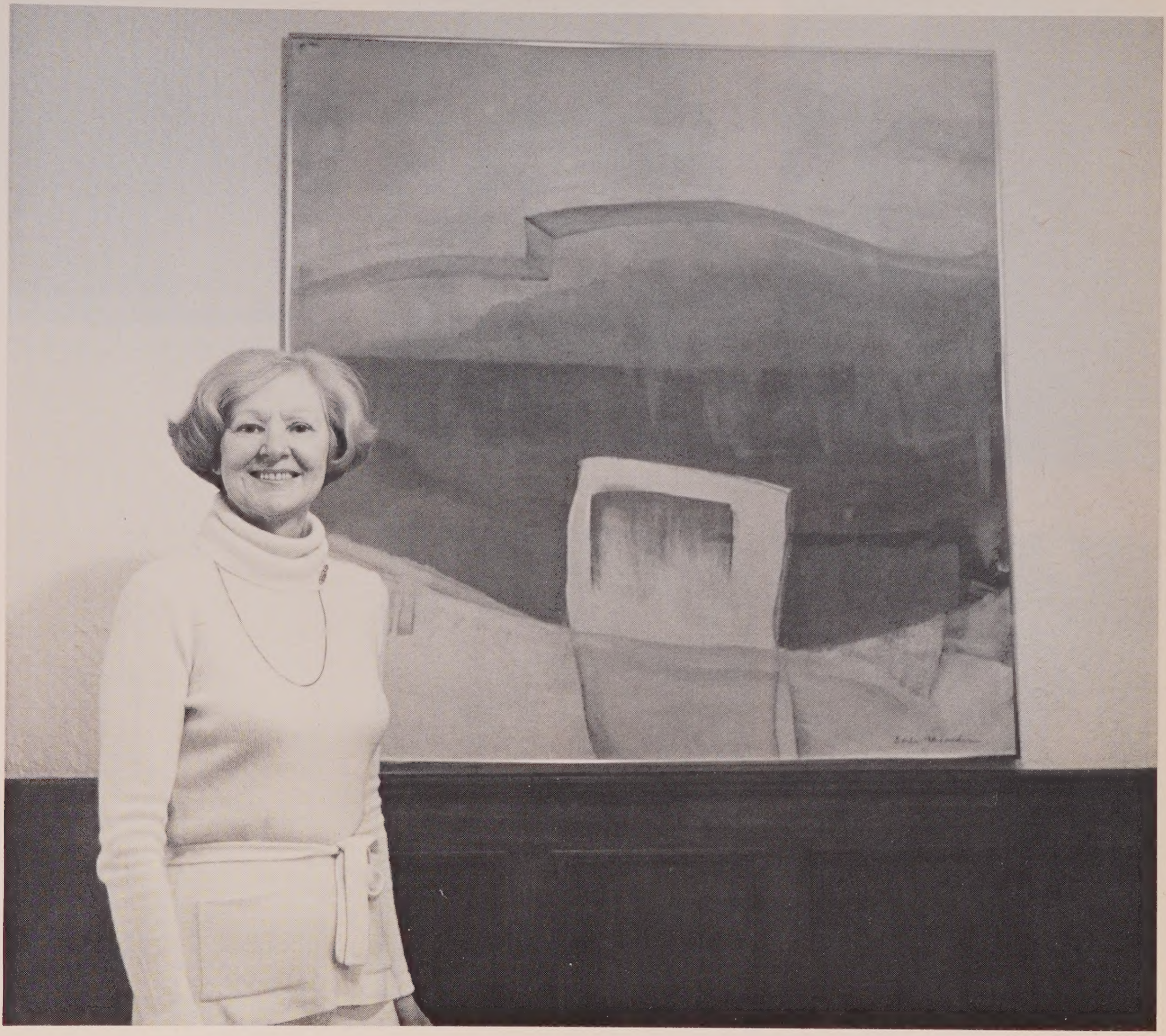
It sounds like advocacy for information saturation, and that's an effect of Albert's photographs, dense with imagery.

Apparently created under the rigour of the darkroom and the opportunity of hindsight, these pictures instead are produced in-camera; exposed film is wound back for multiple re-exposures.

These are the elements—and concerns—of Albert's showing: chance and order; the freedom to fall freely through a framing camera, some gentle things such as children and mothers, light and shadow, windows and the grain of wood.

His pictures also are likeable as high risk ventures. If you've already got a good negative, why risk it by exposing another on top of it, asks the conservative mind. His pictures have it both ways: the first rush of random visual sensation with the pleasure of later discovering the geometry of an imposed form.

Earla Alexander

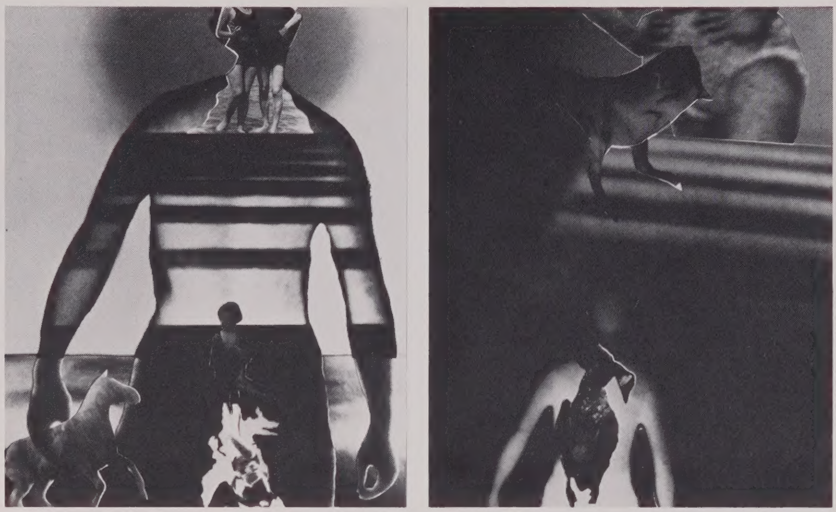


I believe art must say something and my work is about my feelings concerning the structure, organization and relationship of the art elements in space. In each painting, it is the arrangement of colour, light and space that creates the message. The space I work with is not traditional space, but rather the space created when planes of different colours meet. Perhaps you have stared at a checkerboard and suddenly seen the flat squares become steps. This is the moment that marks the difference between physical fact and psychic effect, the moment when planes meet and create plastic form, as opposed to form created by shading. This is the psychic effect of planes meeting in space. The reality of my work today originates in the inner sensibility, the personality, the psyche. And all these feelings must be structured, organized and related according to my rules.

Initially my work was realistic—mostly about driftwood and weathered grey barns. As I learned the difference between painting a realistic sail billowing with wind, and painting the force of wind on a sail, I moved into abstraction. Work at this point tended to be expressionistic. I became interested in nature's laws—night answering day, still versus moving, spring contrasting with summer, soft against prickly. Now, when I paint colours and shapes, each answers the other in space; the colours and shapes must speak to each other and create a dialogue. When I am painting there is a running conversation of sorts, never copying nature, but using her proportions, colours, and rhythms. My work is constantly changing its emphasis. When I feel at home with one concept, I begin work on another. This, I hope, signifies growth.

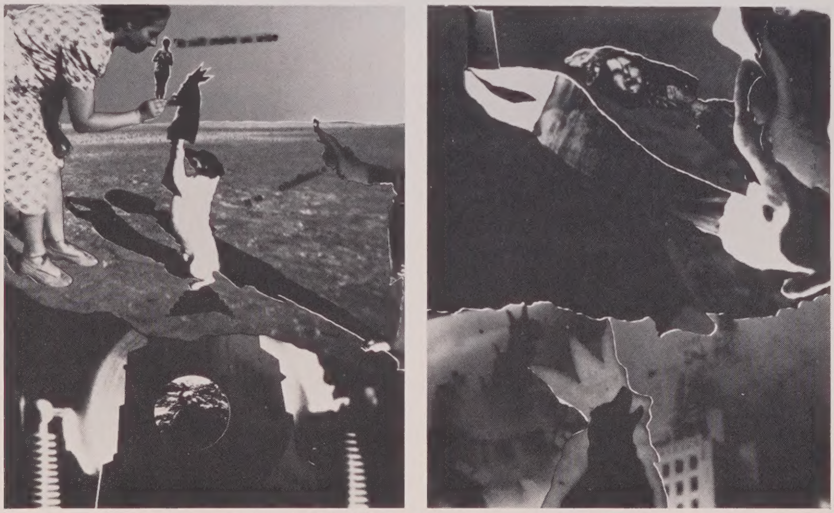
Shelagh Alexander

Film still from *This is for you*, 1983, by Philip Monk



Panels #1 and #2 from Part 1 of exhibition *Untitled*, 1983, compilation photography, 102 × 127 cm

Photo: Courtesy Ydessa Gallery



Panels #5 and #6 from Part 1 of exhibition *Untitled*, 1983, compilation photography, 102 × 127 cm

Photo: Courtesy Ydessa Gallery

By combining film stills with "found" photographs through the use of montage methods (compilation photography), I am attempting to activate an uneasy relationship between what is "real" and what is presented as "real" by the dominant cinema. The isolation and removal of a film still from its context within a movie demonstrates the artificiality of its construction of meaning. The juxtaposition of this still against "real" photographs of the same period further removes it from cinematic mechanisms of spectator identification, leading to a deconstruction of the cinematic language and a more critical relationship of viewer to representations of history.

Compilation photography is a means by which to accomplish this layering of image over image – to achieve an interpenetration of the fictional and the non-fictional worlds. The collage-like appearance of the work is achieved solely in the darkroom with no prior cut-and-paste. Briefly, the finished print involves elaborate mock-ups, the systematic printing of images from various negatives onto a single sheet of photographic paper, and a complex registration system involving several successive rubilith stencils. (Rubilith film allows for the selective printing of only the desired portion of each negative.) An 8″ × 10″ copy negative is made from the original 16″ × 20″ print, and an enlargement is made to exhibition dimensions.

Shelagh Alexander

Compilation photography

Workshops
Available for workshops on alternative photographic processes and compilation printing techniques. Also available to lecture on such topics as the history of compilation photography and montage, alternatives in photography, and unconventional photographic processes in the work of Toronto photographers.

Guest Lectures
York University, Toronto, 1984
Ontario College of Art, Toronto, 1984
University of Victoria, British Columbia, 1983

Education
Ontario College of Art, Toronto: A.O.C.A., Experimental Arts, Photography, Film, 1981
York University, Toronto: Fine Arts Major, 1977-78

Solo Exhibitions
1984 Or Gallery, Vancouver, British Columbia: *Untitled*
1984 Plug-In Gallery, Winnipeg, Manitoba: *Untitled*
1983 The Ydessa Gallery, Toronto: *Untitled*
1982 YYZ Gallery, Toronto: *Hero*
1981 Gallery 76, Toronto: *Three Stories*

Group Exhibitions
1985 London Regional Art Gallery, London, Ontario (circulating); The Art Gallery at Harbourfront, Toronto; Mendel Art Gallery, Saskatoon, Saskatchewan; Laurentian University Museum and Arts Centre, Sudbury; The Winnipeg Art Gallery, Manitoba: *Subjects and Subject Matter*
1984 YYZ Gallery, Toronto, and 49th Parallel Centre for Contemporary Canadian Art, New York: *Subjects in Pictures*
1984 Museum des 20 Jahrhunderts, Vienna, Austria: *Art Today – Art By Women*
1984 Walter Phillips Gallery, Banff, Alberta: *Production and the Axis of Sexuality*
1984 Mercer Union, Toronto (circulating 1984); Open Space, Victoria, British Columbia; Contemporary Art Gallery, Vancouver, British Columbia: *80/1/2/3/4 Toronto: Content/Context*
1983 S.L. Simpson Gallery, Toronto: *Photographic Sources*
1983 Women in Focus, Vancouver, British Columbia: *The Parisian Laundry*
1983 A Space, Toronto: *New Holography*
1982 Canadian Centre of Photography, Toronto: *New Canadian Photography*
1981 Glendon Gallery, Toronto: *New Faces*

Awards/Grants
Canada Council Grants, 1982, 1983
Ontario Arts Council Grants, 1982, 1983, 1984

Bibliography

Dault, Gary Michael. "Complex fairy tale told as a photographic novel." *The Globe and Mail* (Toronto), 20 May 1982.
Fabo, Andy. "Shelagh Alexander, Ydessa Gallery, Toronto." *Vanguard*, November 1983, vol. 12, no. 9, pp. 37-38.
Gorman, Brad. "Mutilated Photography, IMAGE NATION No. 23." *Photo Communique*, Fall 1981, vol. 3, no. 3, p. 38.
Guest, Tim. "80/1/2/3/4, Mercer Union, Toronto." *Vanguard*, May 1984, vol. 13, no. 4, pp. 43-44.
Mays, John Bentley. "Alexander focuses inward." *The Globe and Mail* (Toronto), 10 June 1983.
Mays, John Bentley. "The flowering of a creative discontent." *The Globe and Mail* (Toronto), 17 March 1984.
Mays, John Bentley. "Photographic Sources at the S.L. Simpson Gallery." *The Globe and Mail* (Toronto), 22 December 1983.
Monk, Philip. "Axes of Difference." *Vanguard*, May 1984, vol. 13, no. 4, pp. 10-14.
Monk, Philip. "Shelagh Alexander, YYZ, Toronto." *Parachute*, September/October/November 1982, no. 28, p. 42.
Monk, Philip. *Subjects in Pictures*. Toronto: YYZ Gallery, 24 September – 13 October 1984.
Randolph, Jeanne. "Shelagh Alexander, Ydessa Gallery." *Artforum*, October 1983, vol. XXII, no. 2, p. 83.
Randolph, Jeanne. "Shelagh Alexander, YYZ, Toronto." *Vanguard*, September 1982, vol. 11, no. 7, p. 28.

Sandra Altwerger

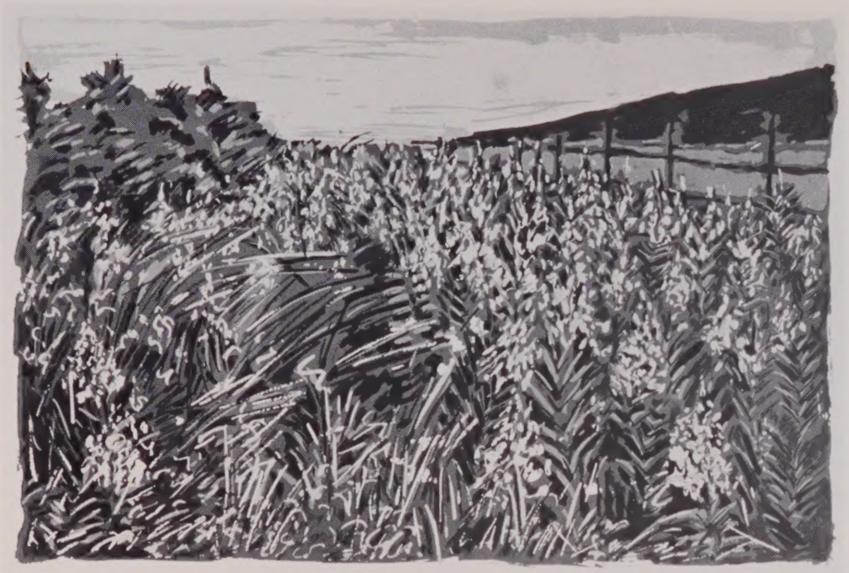
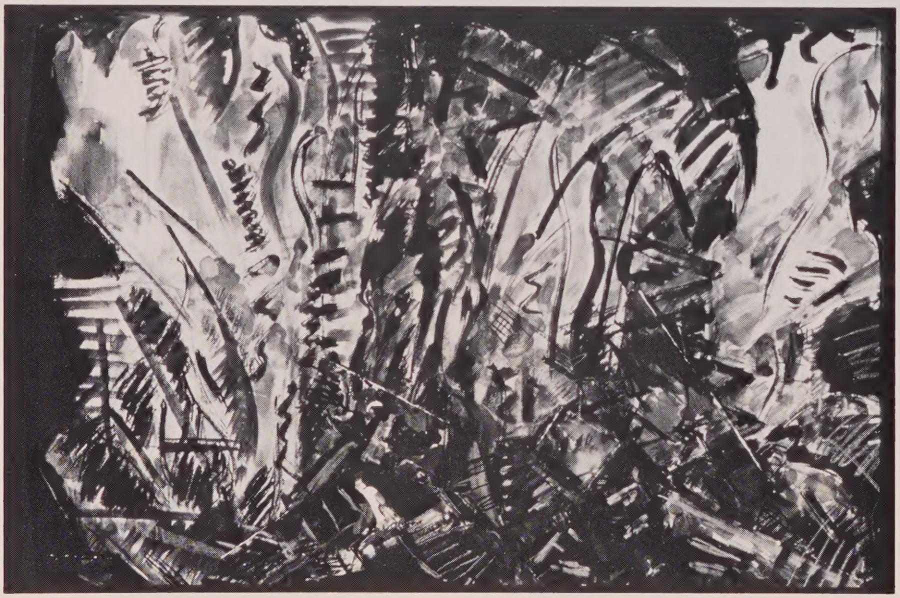


Photo: Andrew Griffith



For several years now I have been using landscapes as the main source for subject matter in my work. As a student in Mexico, I became aware of contrasts in geography and colour. Subsequent trips to Western Canada in 1971 and 1972 created a lasting impression and, since that time, I have been using landscape imagery in my work.

In the past my work has been realistic and has changed from small studies to large fields. Gradually the fields became grassy river banks and fallen logs.

As a student I studied a variety of media and I like the flexibility that this has given me. After I have gathered material with a camera and small watercolours, I select the subject matter and develop the finished work in my studio.

I am more interested in a responsiveness to subject than in literal interpretation. I interpret the images more freely now and at this point I am particularly interested in an abstraction of the forms.

SANDRA ALTWERGER

Watercolours and silkscreen prints

Workshops
Available for workshops in printmaking, painting and drawing

Teaching Experience
Ontario College of Art, 1975 to present
Centennial College, Scarborough, Adult Education, 1971 to present
Havergal College, Toronto, 1967-70
Toronto Board of Education, Adult classes in Painting and Art History, 1963-67

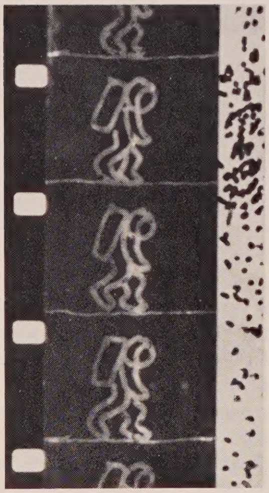
Education
Instituto Allende, San Miguel de Allende, Mexico (M.F.A.), 1966
Seong Moy School of Painting and Graphic Arts, Provincetown, Mass., 1963
Ontario College of Art, Toronto
Northern Secondary School, Toronto, 1960

Recent Exhibitions
1980 Gallery Moos, Toronto
1980 The Midwest Museum of American Art: *Art in Canada*
1980 McMaster University, Hamilton: *Open Studio Group Show*
1979 Flint, Michigan: *Canadian Women Printmakers*
1979 Ontario Society of Artists
1979 Harry Abrams Art Gallery, Rochester: *Open Studio Group Show*
1979 Albright-Knox Art Gallery, Buffalo: *Open Studio Group Show*
1979 Gallery Moos, Toronto: *New Directions*
1978 University of Virginia, Maclean, Virginia: *Open Studio Group Show*
1977 Nancy Poole's Studio, Toronto
1977 Ontario Society of Artists
1976 Gallery House Sol, Georgetown, Ontario
1976 Bradford, England: *5th International Print Biennale*
1976 Art Gallery of Brant, Brantford: *Graphex 4*
1976 Pollock Gallery, Toronto: *Open Studio Group Show*

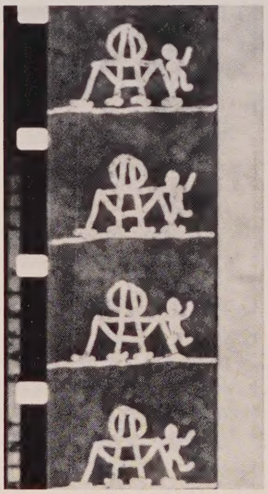
Collections
National Gallery of Canada, Ottawa
The University of Toronto
Agnes Etherington Art Centre, Kingston
Art Gallery of Brant, Brantford
Canada Council Art Bank, Ottawa
Government of Ontario
The Toronto-Dominion Bank, Toronto
Canada Permanent Trust Company, Toronto
Guaranty Trust Company, Toronto
Toronto City Hall

Memberships
Canadian Society of Painters in Watercolour
Ontario Society of Artists
The Print and Drawing Council of Canada

Jim Anderson



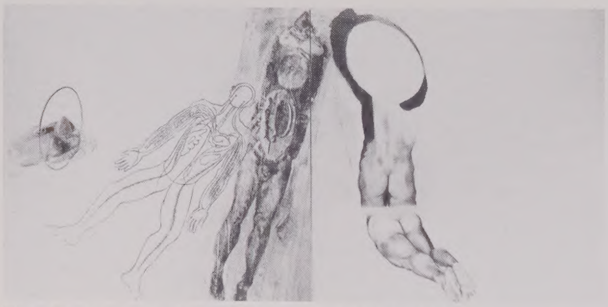
From the film *Base Tranquility*



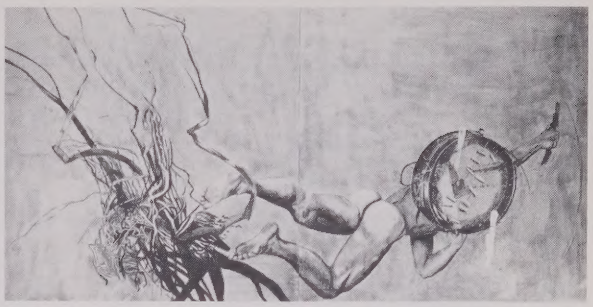
Jim Anderson is a filmmaker, who began making movies first in high school and then as a freelance filmmaker. In the fine tradition of Norman McLaren, Jim began to paint directly on the film surface. With four movies completed in this vein, Jim has an extensive knowledge of the various techniques involved, including the fabrication of sound by painting on the sound track portion. "Scream of a Butterfly," one of his films done in this manner, won several awards including the grand prize at the 10th Muse International Student Film Festival (Amsterdam).

Jim has also made documentary films, one of which won the award for best documentary at the second Sir George Williams Student Film Festival. Jim has been involved in all types of film, most recently in the experimental field of film.

Stephen Andrews

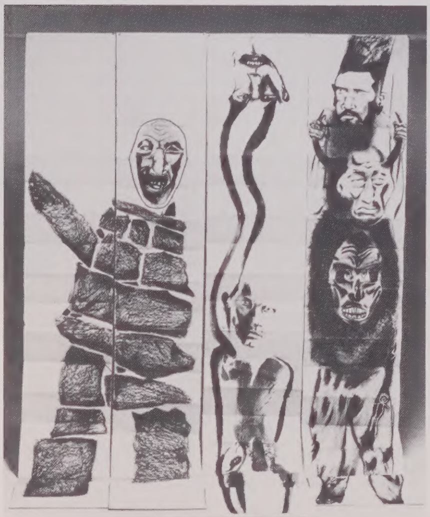


The Berdache Leaves Escorted, 1987, mixed media diptych, 121.92 x 243.84cm



Drum, 1987, mixed media diptych, 121.92 x 243.84cm

Photo: Alex Wilson



Peter Pitseolak; Self-Portrait of Jim Black; and *Big Bear and Cochin*, 1985-86, charcoal on paper, 76.2 x 254cm; 55.88 x 254cm; 55.88 x 254cm

"A contagious mixing of imagery stands out in Andrews' work, frustrating narrative closure and causing adjustment of disparate discourses. His drawing, painting and collage work display an abundance of sources and styles, but there is more than a forced semiotic strategy at work. The resonances he achieves have a peculiar almost morbid humour that is a veil of knowing artifice. His concern is with the stylizations of narrative and experience as they become broadcast as instruments of understanding and, more often than not, delusion. Thus Andrews' *Codex Canadensis* takes the form of a series of illuminated miniatures, but the captioning and imagery jar and obscure history even as they record it. In the series, a false naiveté overlays a complex shifting of emphasis as a tale of bloody extermination and colonization is presented as a cold fact, as a ritual of how history as record effaces the victim. Andrews' grimness is forthright and disturbing.

"The series of charcoal drawings Andrews is currently developing portrays dead and dying obscurities of Canadian history. *Peter Pitseolak* and *John Torrington* are portraits of the dead – Pitseolak was an early Inuit (Eskimo) historian, noted for a bizarre theatricalization of the native culture that distorted its features even as they were disappearing, and Torrington was a seaman on an exploration vessel whose body was recently dug out of the northern ice perfectly preserved. The historian is depicted as a mask on a stylized cairn, as a kind of grotesque artifact in his own right. The seaman is viewed in his grave, preserved but somehow incomprehensible, a piece of documentation in a historical search for a lost and doubtful imperial lead.

"Andrews' third portrait is titled, *Self-Portrait as Jim Black*, and presents the likeness of a man who is currently dying in Toronto of acquired immune deficiency syndrome. A body print of Black is at the bottom of the drawing, while a pair of faces, one gazing towards the viewer, the other a mask, dominates the top. The title implies identity between Black and Andrews as a feint, as a direct allusion to the indeterminate quality of the gazing face. Its isolation is assured, but its confronting look is barely accountable as if Black's death were already artifactual and his suffering as unrecoverable as his illness."*

* William Wood, *Fire and Ice*, Zurich, Switzerland: Galerie Walchetürm, 1985 (exhibition catalogue).

Stephen Andrews

Drawing

Workshops

Available for workshops in drawing, including investigation into different types of media, as well as discussion of recent developments in drawing. Also available to give slide lectures on his work and that of his contemporaries.

Guest Lectures

Concordia University, Montreal, Guest Lecture on his work, 1983

Education

Ryerson Polytechnical Institute, Toronto, 1976
Sarnia Central Collegiate, 1974

Solo Exhibitions

1986 Garnet Press, Toronto: *New Drawings*
1984 Garnet Press, Toronto: *Fish Stories from the Crypt*

Group Exhibitions

1987 London Regional Art Gallery (circulating); The Nickle Arts Museum, Calgary; Art Gallery of Greater Victoria; Concordia Art Gallery, Montreal; The Beaverbrook Art Gallery, Fredericton; Mississauga Civic Centre Gallery: *Young Contemporaries*
1987 Garnet Press, Toronto: *Drum Suite*
1986 Gallery 101, Ottawa: *Voyce and Andrews*
1986 Garnet Press, Toronto: *Best Presents*
1985 Galerie Walchetürm and Galerie Binz 39, Zurich, Switzerland: *Fire and Ice*
1985 The Art Gallery at Harbourfront, Toronto: *Riot, Calm and Luxury*
1985 Garnet Press, Toronto: *Lassoed Event*
1985 Grünwald Gallery, Toronto: *Collaborations*
1984 Tangente, Montreal: *Fish Stories from the Crypt* (Performance)
1984 Centre des arts contemporains du Québec à Montréal at Firehouse 14 (circulating 1984-85); Dalhousie University, Halifax and The Beaverbrook Art Gallery, Fredericton: *EXPRON: EXPRessionisme ONtario*
1984 Gallery 101, Ottawa: *Desire*
1984 80 Spadina Avenue, Toronto: *Access 84*
1984 Grünwald Gallery, Toronto: *Kromalaffing*
1984 Saidye Bronfman Centre, Montreal: *E(x)changes 2: Toronto*
1983 Articule, Montreal: *Trois artistes de Toronto*
1983 Harridges, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 A.R.C., Toronto: *Voyce and Andrews*
1983 Pages Bookstore, Toronto: *Christmas in Beirut*
1982 Das Institut Unzeit, West Berlin, Germany: *O KromaZone: Die Anderen Von Kanada*
1982 Gallery 76, Toronto: *YYZ Monumenta*
1982 A.R.C., Toronto: *Celebration*
1982 ChromaZone, Toronto: *Pastoral*
1981 ChromaZone, Toronto: *Small Works*
1978 First Canadian Place, Toronto: *Faces and Facades*

Awards/Grants

Ontario Arts Council Grants, 1984, 1985, 1986

Collections

Canada Council Art Bank, Ottawa
Private Collections

Bibliography

Baele, Nancy. "Visual arts", *The Citizen* (Ottawa), 15 May 1986.
Cormier, Pierre-Paul. "De l'autre côté de mon rêve." *Le Droit* (Ottawa), 24 May 1986.
Fabo, Andy. *Desire*. Ottawa: Gallery 101, 14 February - 10 March 1984 (exhibition catalogue).
Fabo, Andy (Introduction). *O Kromazone: Die Anderen Von Kanada*. West Berlin, Germany: Das Institut Unzeit, 6 - 26 December 1982 (exhibition catalogue).
Girling, Oliver. *Riot, Calm and Luxury*. Toronto: The Art Gallery at Harbourfront, 28 June - 8 September 1985 (exhibition catalogue).
Girling, Oliver. "Stephen Andrews, garnet press, Toronto", *Vanguard*, April 1985, vol.14, no.3, p.40.
Hume, Christopher. "Charcoal fuels Andrews' art." *The Toronto Star*, 31 October 1986.
Jocelyn, Tim. "Chromaliving – Settling Accounts." *C Magazine*, Winter 1983/84, no.1, pp.56-58.
Kesser, Caroline. *Kunst*, Zurich, 1985.
Mays, J.B. "A stylish solo and an engaging feminist tale." *The Globe and Mail* (Toronto), 23 October 1986.
Merrill, Michael. *Kromalaffing*. Toronto: Grünwald Gallery, 1984 (exhibition catalogue).
Moldofsky, Mich. "In Review." *The Art Post*, October/November 1985, vol.3, no.2, p.17.
Rosshandler, Leo. *EXPRON: EXPRessionisme ONtario*. Montreal: Lavalin Inc., 1984 (exhibition catalogue).
Wilson, Alexander. "Lynn Fernie, Nancy Johnson, Phyllis Waugh, Andy Fabo, Ian McKinnon, Tony Wilson, Stephen Andrews: A.R.C., Toronto." *Vanguard*, September 1982, vol.11, no.7, p.37.
Wood, William. *Fire and Ice*. Zurich, Switzerland: Galerie Walchetürm, 1985 (exhibition catalogue).

Isaac Applebaum

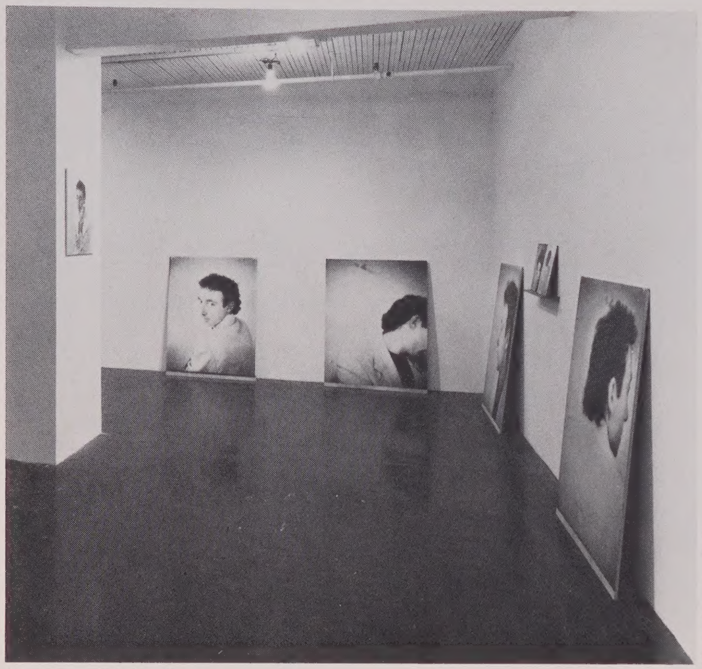
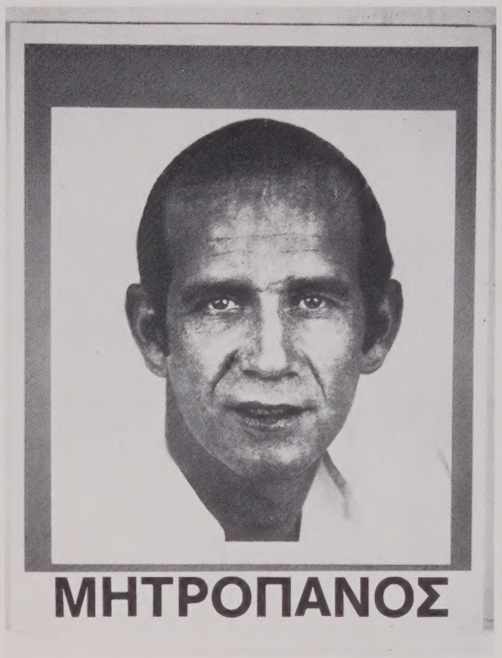


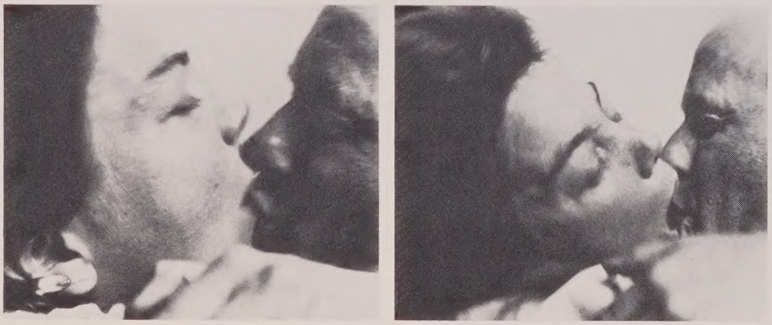
Photo: Peter MacCallum

Man To Man, 1981, installation



Mitropanos, from Found Greek Poster Series, 1983, 46 × 58 cm

Self Portrait, 7 AM



Fighters and Lovers, 1982, 41 × 51 cm each

The work I have been doing in photography for the past few years relates most specifically to recent art activity in various other media – mainly installation and site-specific art work. The structure I have been using to organize my work is serial and interactive in nature. In my installations the photographs are not chosen solely on their own merits but on their ability to participate in the work as a whole. The installation is less a presentation of single images than a positioning of specific visual information in a space in order to delineate an idea.

The idea or message in a photograph chosen for such an installation should not reveal itself quickly and ideally should be so illusive in nature as to flicker in the mind. The photographs should lead from one to another but not necessarily in only one direction. The clarity and complexity of the installation along with the viewers' willingness to participate in this structure will determine the success of the work.

The subject matter of my work is rooted in our psychological and social environment. I am particularly concerned with our relationship to ourselves, to other people, and to our societies. My photography almost without exception involves people in a situation. Photo installation works, I feel, are especially well suited to what I am doing since by their nature they position objects/ideas in relation to each other and in this way create an environment or situation.

Isaac Applebaum

Photography

Workshops

Available for workshops in photographic processes (especially Polaroid photography) and the relationship of art work to bookworks (i.e., design, sequencing, typography, and production techniques). Also available to lecture on Canadian art magazine publishing and presentations on Canadian photography and his own work.

Teaching Experience

Ontario College of Art, Toronto, 1982
Lawrence Heights Secondary School, Toronto: Ontario Arts Council, Creative Artists in Schools, 1982
York University, Toronto, 1981
Oakdale Secondary School, Toronto: Ontario Arts Council, Creative Artists in Schools, 1980
Nova Scotia College of Art and Design, Halifax: Guest Lecturer, 1980
University of Moncton, New Brunswick: Guest Lecturer, 1980
Earl Haig Secondary School, Toronto: Ontario Arts Council, Creative Artists in Schools, 1979
Ryerson Polytechnical Institute, Toronto: *Photography Perspectives* Conference, Guest Lecturer, 1979
Zion Heights Junior High, Toronto: Ontario Arts Council, Creative Artists in Schools, 1978
The School of the Art Institute of Chicago, Illinois: *Associated Art Publishers Conference*, Guest Lecturer, 1978
Valley Park Junior High, Toronto: Ontario Arts Council, Creative Artists in Schools, 1977

Education

Ryerson Polytechnical Institute, Toronto: Graduate Photographic Arts, 1970-73
University of Winnipeg, Manitoba, 1967-70

Solo Exhibitions

1985 Mercer Union, Toronto
1982 Cameron Public House, Toronto: *Fighters & Lovers*
1981 Mercer Union, Toronto: *Man To Man*
1980 Galerie Sans Nom, Moncton, New Brunswick: *Photo Installation/Performance*
1980 Nova Scotia College of Art and Design, Halifax: *Photo Installation/Performance*

Group Exhibitions

1983 The Winnipeg Art Gallery, Manitoba (circulating 1983-85); Macdonald Stewart Art Centre, Guelph; Laurentian University Museum and Arts Centre, Sudbury; Thunder Bay National Exhibition Centre and Centre for Indian Art; Mendel Art Gallery, Saskatoon, Saskatchewan; Glenbow Museum, Calgary, Alberta; Beaverbrook Art Gallery, Fredericton, New Brunswick: *Latitudes and Parallels: Focus on Contemporary Canadian Photography*
1983 Art Gallery of Windsor and YYZ Gallery, Toronto: *Alternate Photography*
1983 515 Queen Street West, Toronto: *Unaffiliated Artists Show*
1983 A Space, Toronto: *Street Photography*
1982 Gallery 76, Toronto: *YYZ Monumenta*
1982 Das Institut Unzeit, West Berlin, Germany: *O KromaZone*
1982 Printed Matter, New York, New York: *Nancy Reagan Fashion Show*
1981 Mercer Union, Toronto: *Bookworks Show*
1980 C.E.P.A. Gallery, Buffalo, New York: *Toronto Photography*
1980 A Space, Toronto: *Art in the Subway*
1979 Gallery 466, Toronto: *Photo Installation at 'Flash Theatre'*
1979 Factory 77, Toronto: *Toronto Photographers Workshop Show*
1979 A Space, Toronto: *Station to Station*
1978 A Space, Toronto: *No Pictures Please*
1978 La Mamelle, San Francisco, California
1975 Five-Six-Seven Gallery Limited, Toronto
1975 Baldwin Street Gallery, Toronto

Awards/Grants

Canada Council Grant, 1982
Ontario Arts Council Grants, 1980, 1982

Bibliography

Dault, Gary Michael. "Here Between Towers Photographic Environments of Eldon Garnet and Isaac Applebaum." *Vanguard*, September 1982, vol. 11, no. 7, pp. 18-21.
Dault, Gary Michael. "Quirky, 'hot' shots invite the voyeur." *The Globe and Mail* (Toronto), 3 June 1982.
Fabo, Andy (Introduction). *O Kromazone: Die Anderen von Kanada*. West Berlin, Germany: Das Institut Unzeit, 6 – 26 December 1982.
MacLennan, Hugh. *Contemporary Canadian Photography from the Collection of the National Film Board*. Edmonton, Alberta: Hurtig Publishers Ltd., 1984.
Madill, Shirley (Introduction). *Latitudes & Parallels: Focus on Contemporary Canadian Photography*. Winnipeg, Manitoba: The Winnipeg Art Gallery, 26 May – 10 July 1983.
Mays, John Bentley. "Unaffiliated Artists." *Vanguard*, September 1983, vol. 12, no. 7, p. 35.
Rhodes, Richard. *Alternate Photography*. Toronto: YYZ Gallery, 28 February – 26 March 1983.
Sanderson, Vicky. "Deceptively simple photographs worth a second look: Man to Man, the eyes have it." *The Globe and Mail* (Toronto), 7 July 1981.

Robert Arn

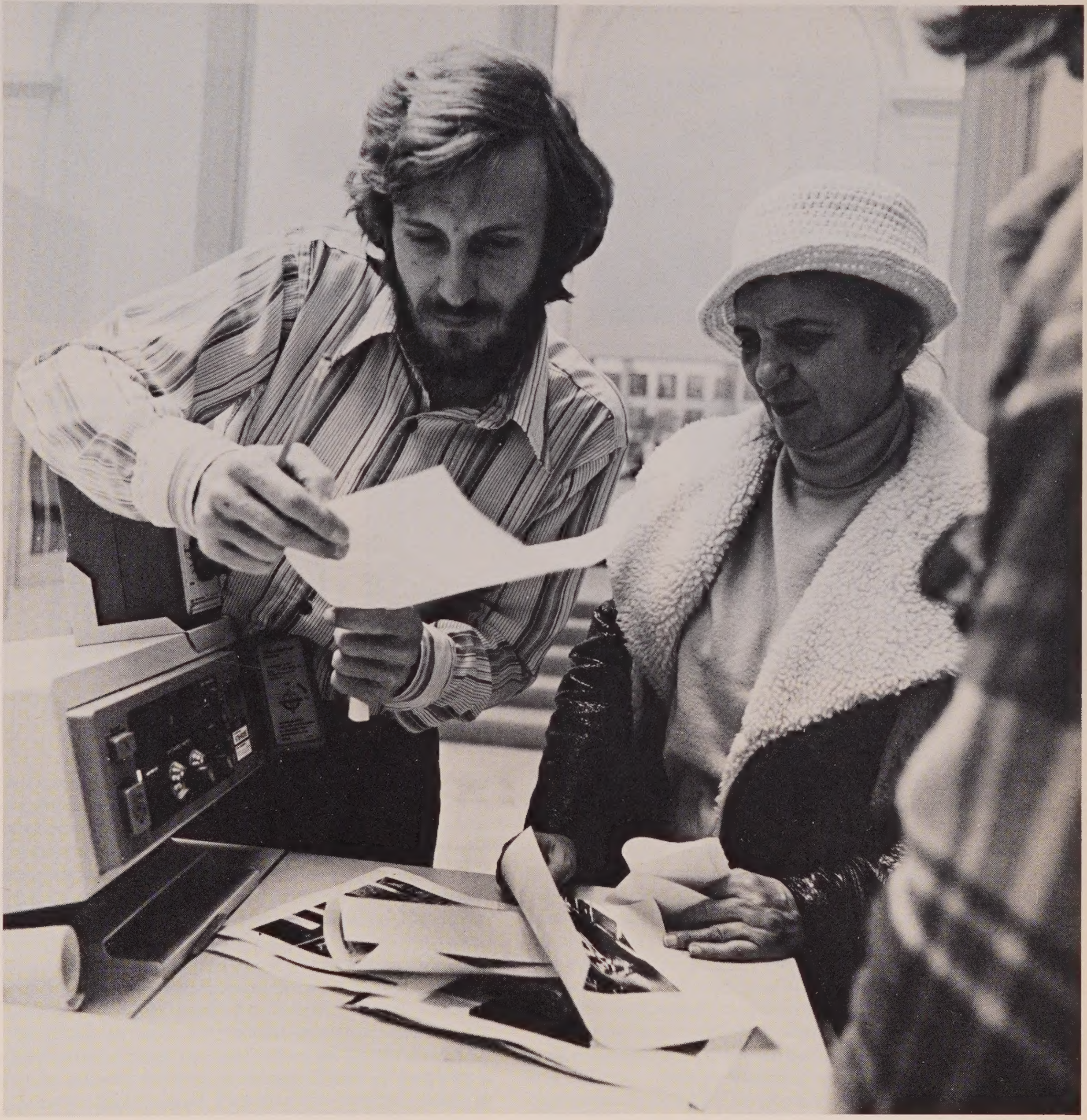


Photo: Art Gallery of Ontario

Robert Arn has worked extensively in coherent optics, video technology, holography, sculpture and xerography. His research into video processing-systems has led to numerous developments in video technology. He also collaborates with Michael Hayden in Hayden/Arn Productions, a group of high-technology artisans dedicated to humanizing modern technology. He is currently designing a computer communications system for a Canadian Arts Archive Centre.

Barbara Astman

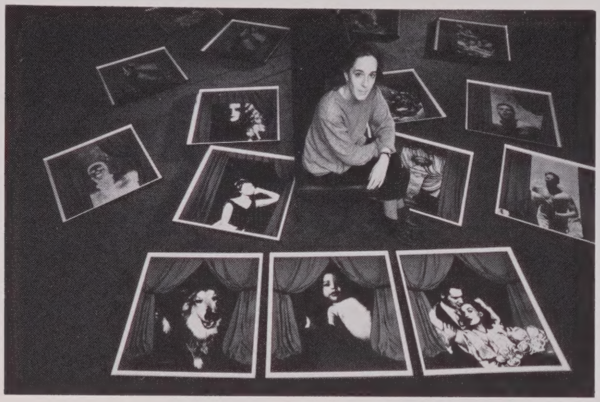


Photo: Chris Nicholls

Barbara Astman with *'Curtained'* photo series, 1988, ektacolor murals (scale 81.3 x 243.8 cm)

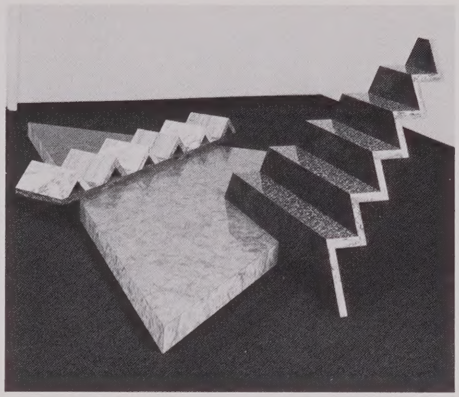
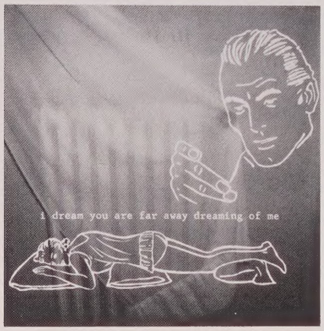
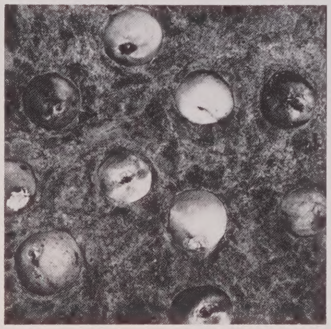


Photo: Jim Eager

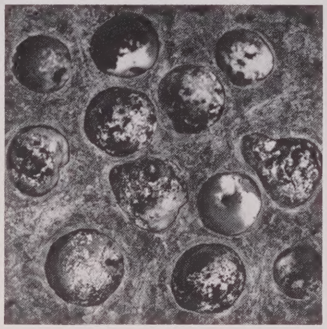
Settings for Situations: Venturing Forth Towards the Unexplainable, 1984, wood, plastic laminate, 101.6 x 195.6 x 320 cm


i dream you are far away dreaming of me
Photo: Verant Richards

Untitled from the 'Travelogue' series, 1986, black and white photo mural, 122 x 122 cm



Untitled from the 'Fruit' series, 1990, ektacolor mural, encaustic wax, dirt and oil stick on masonite, 122 x 122 cm



Untitled from the 'Fruit' series, 1990, ektacolor mural, encaustic wax, dirt and oil stick on masonite, 122 x 122 cm

My work over the past ten years has dealt with the relationship between image and language. Language, through the use of words and symbols reinforces my explorations of memory. In the *Untitled, I was thinking about you...* series, the words act as a textured barrier or veiling between the viewer and the woman in the photograph. They have a physical presence beyond their narrative presence. In the *RED* series, common objects replace the words. The universality of the objects creates its own language. The inherent meaning of the colour red represents a language and history unto itself.

In 1983 I began a sculptural exploration, based on memories of different places I had travelled to or lived in. In this *places* series, the patterned tile in conjunction with the printed words creates a narrative based on those memories. In this series I attempted to address the issue of memory based on desire for a location rather than a person. That the desire for either can be as strong. In the *Setting for Situations* series, I explored the psychology of stairs as a metaphor for entering and exiting in a variety of desired locations. In this series, the titles of each piece were a crucial key in exploring the work. In the *Travelogue* series, I further explored desire and memory in a more straightforward way through words and images based on actual travel and the varying emotional states induced by observation and participation of "being there." These richly layered images depend on the relationship of the words and images and textures. The textures originated from the actual tiles used in the previous *places* series, which simulate a variety of different surfaces.

In the 1988 *red curtain* series, each piece is composed of three units which construct a vague narrative. The red curtain acts as a framing device evoking a mystery to the memory. It is that special moment we experience in theatre, opera and the movies, that fascination with the relationship between the curtain rising and the event (image) beginning. The series started out being directed by feelings of longing and grew into an exploration of romance, motherhood and power in relationship to longing.

The most recent work deals with the notion of desire. I began exploring ideas that centred on defining beauty, what is considered desirable, through fabricated images. We are all aware as consumers on one level or another of how beauty and desirability, in humans and objects, is portrayed in western society. I became increasingly fascinated by the reverse of the portrayal, and I began searching out the defects. The resulting photographic images take on an abstraction far more so than any of my previous works and become a metaphor for the beauty of decay.

Although the work has visibly changed over the decade, my concerns build upon one another and create a continuity to the differing bodies of work.

Barbara Astman

Photographic Works, Sculpture

Workshops

Available for slide lectures on her own work or for workshops in non-silver processes and light sensitive image making without cameras.

Recent Teaching Experience/Guest Lectures

Ontario College of Art, Toronto: Faculty, 1976-90
York University, Downsview: Faculty, 1978-80, 1986
The Art Gallery of Peterborough: Lecture, 1982
Laurentian University Museum and Arts Centre, Sudbury: Lecture, 1981
Powerhouse, Montréal: Lecture, 1981
University of Delaware, Newark: Lecture, 1981
University of Guelph: Lecture, 1981
Canadore College, North Bay: Lecture, 1980
Hennepin Art Gallery, Niagara College, Welland: Lecture, 1980
Emily Carr College of Art, Vancouver: Guest Lecturer, 1979
The Banff Centre School of Fine Arts, Alta: Guest Lecturer, 1978
Concordia University, Montréal: Lecture, 1978
International Museum of Photography, George Eastman House, Rochester, N.Y.: Lecture, 1978
Mount Allison University, Sackville, New Brunswick: Lecture, 1978
Nova Scotia College of Art and Design, Halifax: Lecture, 1977
St. Lawrence College, Brockville: Lecture, 1977

Education

Ontario College of Art, Toronto: A.O.C.A., 1973
Rochester Institute of Technology School for American Craftsmen, N.Y., 1970

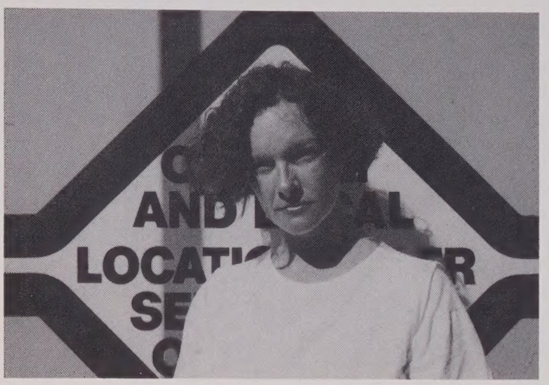
Solo Exhibitions

1990 Sable-Castelli Gallery Ltd., Toronto
1988 Sable-Castelli Gallery Ltd., Toronto
1986 Vu, Centre d'Animation et de Diffusion de la Photographie, Québec
1986 Sable-Castelli Gallery Ltd., Toronto
1986 Galerie du Musée, Musée du Québec: *Settings for Situations*
1984 Sable-Castelli Gallery Ltd., Toronto
1984 Concordia Art Gallery, Montréal
1983 Sable-Castelli Gallery Ltd., Toronto
1983 The Nickle Arts Museum, Calgary: *Places*
1982 Sable-Castelli Gallery Ltd., Toronto
1982 The Art Gallery of Peterborough ("Artists with Their Work" Program)
1982 Centre Culturel Canadien, Paris, France: *Red*
1981 Sable-Castelli Gallery Ltd., Toronto
1981 Student Union Gallery, University of Delaware, Newark
1981 SUB (Student Union Building) Art Gallery, University of Alberta, Edmonton
1981 Southern Alberta Art Gallery, Lethbridge
1981 Mendel Art Gallery, Saskatoon, Sask.
1981 Laurentian University Museum and Arts Centre, Sudbury ("AWTW" Program)
1980 Sable-Castelli Gallery Ltd., Toronto
1980 Optica, Montréal
1980 Brush Art Gallery, Canton, N.Y.
1980 McIntosh Gallery, University of Western Ontario, London: *Coloured SX-70 Photographs*
1980 Agnes Etherington Art Centre, Kingston: *Untitled, I was thinking about you...*
1980 White Water Gallery, North Bay ("AWTW" Program): *Visual Narratives*
1980 Hennepin Art Gallery, Niagara College, Welland ("AWTW" Program)
1979 Sable-Castelli Gallery Ltd., Toronto
1979 Jean Marie Antone Gallery, Annapolis, Maryland
1977 Sable-Castelli Gallery Ltd., Toronto: SX-70 *Visual Narratives*
1976 S.A.W. Gallery Inc., Ottawa ("AWTW" Program): *Photographs*
1976 Georgian College, Owen Sound ("AWTW" Program)
1976 St. Lawrence College Art Gallery, Kingston ("AWTW" Program): *Images*
1976 Bowmanville Gallery of Photography
1975 National Film Board of Canada, Ottawa
1974 Ryerson Photo Gallery, Toronto
1973 Baldwin Street Gallery of Photography, Toronto

Selected Group Exhibitions

1990 The Koffler Gallery, North York: *Selections from the Contemporary Sculpture Collection of the Art Gallery of Hamilton*
1989 Promuseum of Contemporary Art, Helsinki, Finland: *Porkkanna Collection*
1989 London Regional Art and Historical Museums, Ontario: *The John Labatt Collection*
1989 The Art Gallery of Hamilton: *75 Works for 75 Years*
1989 Kamloops Public Art Gallery, B.C.
1988 Consejo Mexicano de Fotografia, Tehuantepec (circulating): *Canada-Mexico Photography Exchange*
1988 National Arts Centre Salon, Ottawa: *1988 Persons Award Exhibition (Status of Women, Government of Canada)*
1988 La Galerie des Arts Lavalin, Montréal: *Scripta Manent*
1987 Olympic Arts Festival, Calgary (circulating): *Billboard Project*
1986 Laurentian University Museum and Arts Centre, Sudbury: *The Christmas Stocking*
1986 Hallwalls Gallery, Buffalo: *Domiciles*
1986 Washington, D.C., Atlanta, San Diego Art Center (circulating): *Canada Collects: Contemporary Sculpture from the Art Bank*
1985 Winnipeg Art Gallery: *Recent Canadian Sculpture: Selections from the Canada Council Art Bank*
1985 Third Eye Centre, Glasgow, Scotland and Graves Art Gallery, Sheffield, Great Britain: *Visual Facts*
1985 Forum des Halles, Paris, France: *Generation Polaroid*
1984 Alvin Gallery, Stanley, Hong Kong: *Unconventional Photographic Images by Canadian Artists*
1984 Art Gallery of Ontario, Toronto: *Responding to Photography*
1984 Canada House, London, England (circulating): *Art by Design*
1984 Burlington Cultural Centre: *Immediate Art*
1984 Concordia Art Gallery, Montréal: *Edge and Image*
1983 London Regional Art Gallery, Ontario (circulating): *The Hand Holding the Brush*
1983 Harridges, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 Royal York Hotel and Gallery Quan, Toronto (International Women's Day): *Toronto Women Artists: Three Decades*
1983 Art Gallery of Ontario, Toronto: *Recent Acquisitions*
1983 Women in Focus, Vancouver
1983 The Art Gallery of Peterborough: *Photographic Sequences*
1982 YYZ Artists' Outlet, Toronto: *Monumenta*
1981 Motivation 5, Montréal: *Xerographic Art*
1981 Powerhouse, Montréal: *Reproduction Art*
1981 A.C.T. Gallery, Toronto: *Exploring Xerography*
1981 Macdonald Stewart Art Centre, Guelph: *Realism, Structure and Illusion*
1981 Art Gallery of Hamilton (circulating 1981-82); *Viewpoint: Twenty-Nine By Nine*
1980 Alberta College of Art Gallery, Calgary: *Toronto, Part I*
1980 Canadian Cultural Centre, Paris: *Reflecting a Rural Consciousness*
1980 The Art Gallery at Harbourfront, Toronto: *The Eye of the Beholder*
1980 Art Gallery of Ontario, Art Rental, Toronto: *The Innovative Image*
1979 George Eastman House, Rochester, N.Y.: *Electroworks*
1979 Artspace, Peterborough: *Suzy Lake/Barbara Astman: Talking Photos*
1979 H.F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.: *Translations: Images with New Forms*
1979 Studio Luca Polazzoli, Milan, Italy: *20 x 20 Italia–Canada II*
1979 Everson Museum, Syracuse, N.Y.: *Alternative Imaging Systems*
1979 The Winnipeg Art Gallery: *Photo/Extended Dimensions*
1978 Edmonton Art Gallery, Alberta: *Contemporary Canadian Photographic Portrait*
1978 London Regional Art Gallery, Ontario: *Young Contemporaries '78*
1978 The Art Gallery at Harbourfront, Toronto: *Time and Motion*
1978 National Film Board of Canada, Still Photography Division, Ottawa
1977 Anna Leonowens Gallery, Halifax
1977 Camerawork Gallery, San Francisco: *The Instant Image*
1976 Art Gallery of Ontario, Toronto: *100 Years of The Ontario College of Art*
1976 Art Gallery of Ontario, Toronto: *Colour Xerography*
1976 Montreal Museum of Fine Arts: *Forum '76*
1976 Camerawork Gallery, San Francisco: *Alternatives*
1976 Rockefeller Center, N.Y.: *Woman Photographs Man*
1976 Ellensburg, Washington: *New Photographs '76*
1976 Déjà Vue Gallery, Toronto: *Michael Semak and Barbara Astman*
1976 Rochester Memorial Art Gallery, N.Y.: *Fingerlakes Exhibition*
1975 Art Gallery of Ontario, Toronto: *Exposure*
1975 National Film Board of Canada, Ottawa: *Photographics '75*
1975 Art Gallery of Ontario, Toronto: *Chairs*

Sheila Ayearst



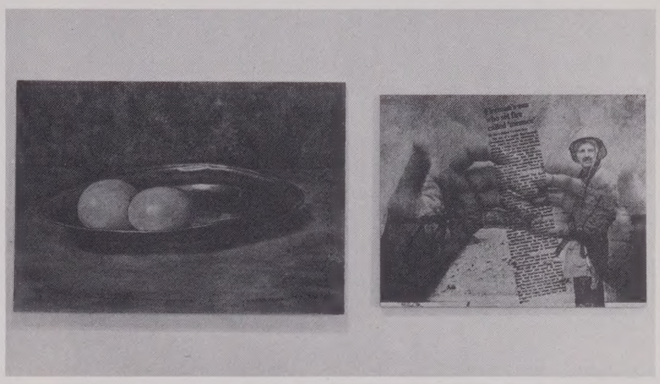


Photo: Cheryl O'Brien

Between the Lines, 1987, oil on canvas, photo of xerox, 121.92 x 330.20 cm.

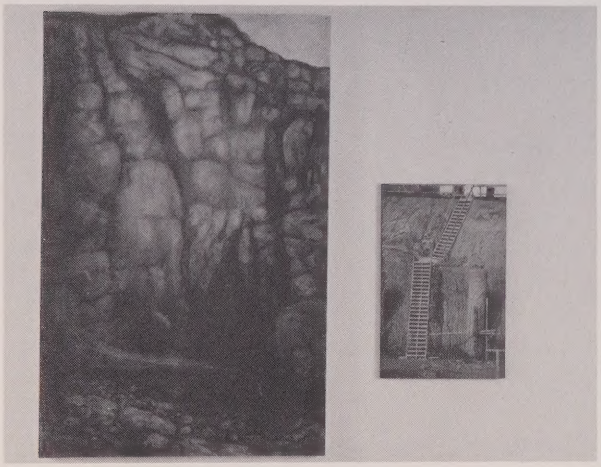


Photo: Cheryl O'Brien

Fin du Jour, 1987, oil on canvas, photo, 213.36 x 223.52 cm.

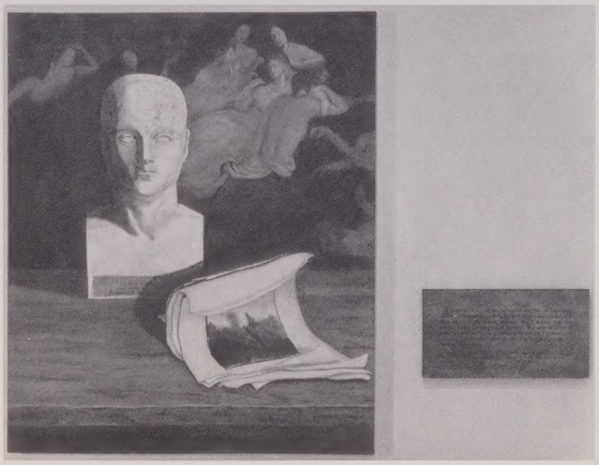


Photo: Cheryl O'Brien

Phrenology, 1987, oil on canvas, oil on stat, 152.40 x 203.20 cm.

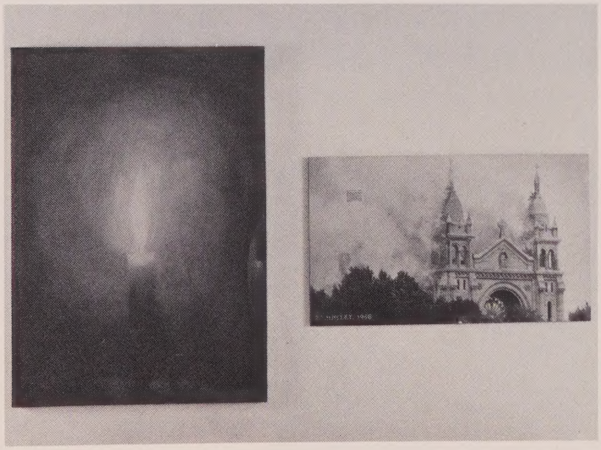


Photo: Cheryl O'Brien

Rabid, 1987, oil on canvas, photo, 172.72 x 279.40 cm.

My interest for some time has been exclusively with photo/painting juxtapositions. When paintings and photographs are abutted, a confrontation develops between their two very different presentations of reality. A pause or gap in the reality is formed. At the same time, the individual statements made by the separate pieces are redefined and adjusted in the juxtaposition so that a new collective statement, a new reality is formed.

The paintings are enlargements of details borrowed from Western art history. These are paired with photos whose sources are either my own snap-shots or are from public sources such as magazines and newspapers. The photos present the opposing 'voice' to the paintings. They are stories of the people for whom our society works least well; for whom life is falling apart. Two themes of constantly recurring interest to me are evident – buildings burning and a type of familial fear which I refer to as domestic anxiety.

Sheila Ayearst

Painting and photograph juxtapositions

Workshops

Available for workshops on appropriation of materials (photographs, xeroxes, stats) and willing to lecture on her own work and the use of appropriated imagery in contemporary art in Toronto.

Teaching Experience/Guest Lectures

Visual Arts Ontario, Toronto, Guest Lecture *Visiting Artist Xerox Program*, 1988
Etobicoke Board of Education, Grades 7 & 8, 1972-75
Humber College of Applied Arts & Technology, Adult Extension Art Program and Children's Art Program, 1970-74

Education

York University, Toronto: B.F.A. Honours, 1977
Lakeshore Teachers' College, York University: Ontario Elementary School Teacher's Certificate & Certificate of French as a Second Language, 1972
Humber College of Applied Arts & Technology, Toronto, Diploma in Advertising and Graphic Design, 1971

Solo Exhibitions

1988	Mercer Union, Toronto: *Still Life*
1986	YYZ, Toronto: *Hang Fire*
1984	A.R.C. (Artculture Resource Centre), Toronto: *Sensible Passage*

Group Exhibitions

1987	Saidye Bronfman Centre, Montreal: *Medium: Photocopy*
1987	Hallwalls Gallery, Buffalo, New York: *Buffalo/Toronto Exchange*
1986	Embassy Cultural House, London, Ontario: *YYZ World Tour*
1986	Rols Glasmeier Studio, Gelsenkirchen; Museum Sürphotokopie, Müllheim; Galerie Brötzinger, Pforzheim; and Künstlerhaus, Stuttgart, Federal Republic of Germany: *Medium: Photocopy*
1986	YYZ, Toronto: *The Interpretation of Architecture*
1985	Coburg Gallery, Vancouver: *Photographic Memory*
1985	Visual Arts Ontario, Toronto: *Project: Colourxerox*
1982	Open Space Gallery, Victoria: *Representation as a Kind of Absence*
1979	Markham South of Bloor Gallery, Toronto: *York Juried Alumni Show*
1978	A Space, Toronto: *Lansdowne Artists' Collective Show*
1977	Glendon Gallery, Toronto: *3 Artists*
1977	I.D.A. Gallery, York University: *Grad Show*

Awards/Grants

Canada Council Grants 1985, 1986, 1987, 1988
Ontario Arts Council Grants 1984, 1985, 1986, 1987

Bibliography

Brunet-Wiseman, Monique. *Medium: Photocopy*. Montreal: Goethe Institute, 1987.
Corbeil, Carole. "Hang Fire, paintings and colour xeroxes by Sheila Ayearst at YYZ." *The Globe and Mail* (Toronto), 10 April 1986.
Dault, Gary Michael. "The Interpretation of Architecture." *C Magazine*, Fall 1986, no.11, pp.42-44.
Knight, Katherine. "Representation as a Kind of Absence." *Vanguard*, February 1983, vol.12, no.1, p.36.
MacKenzie, Elizabeth. "Project: Colourxerox." *Artviews*, Winter 1984/1985, vol.10, no.3, pp.17-18.
Patton, Andy. *The Interpretation of Architecture*. Toronto: YYZ, May 1986 (exhibition catalogue).
Rochon, Lisa. "Sheila Ayearst, Still Life." *The Globe and Mail* (Toronto), 14 January 1988.
Wylie, Liz. "Failing world inspire's Ayearst's painstaking craft." *NOW Magazine*, 14-20 January 1988.

Rebecca Baird

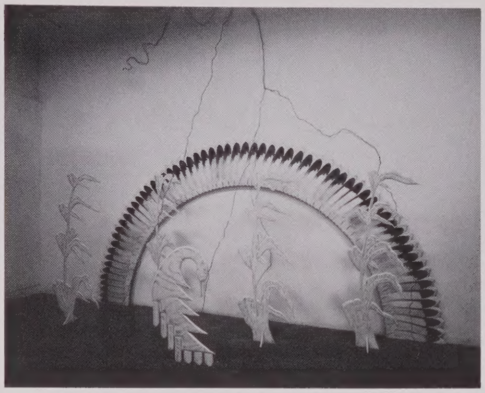


Photo: Peter MacCallum

The Lightning Tangled in My Eyes, 1990, mixed media installation, arc of eagle feathers 228.6 x 457.2 cm, corn stalks 182.9 cm, nesting birds 121.9 cm

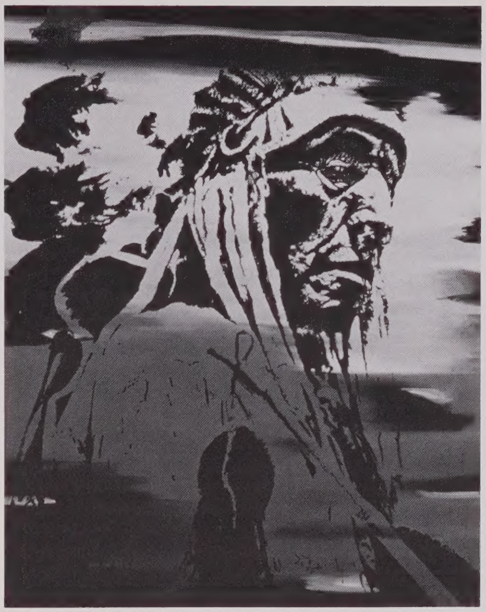


Photo: Peter MacCallum

Cheyenne (collaboration with Ken Baird), 1990, oil painting on canvas, 182.9 x 152.4cm

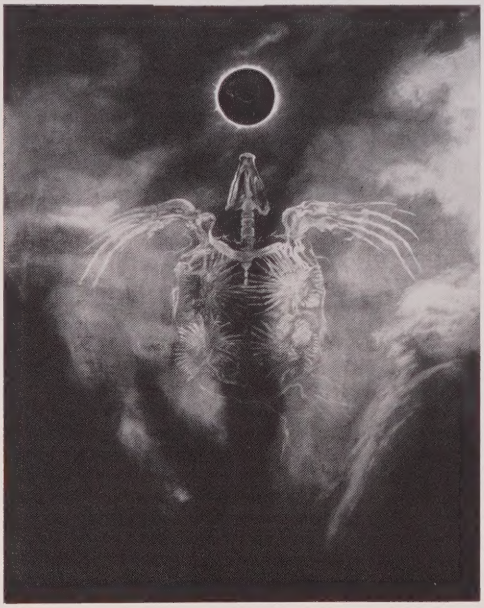


Photo: Peter MacCallum

Nest (collaboration with Ken Baird), 1990, oil painting on canvas, 182.9 x 152.4cm

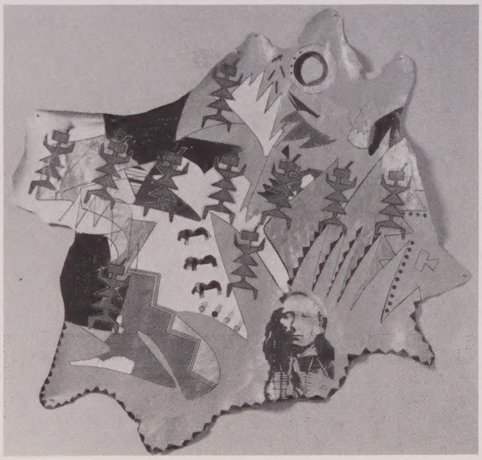


Photo: Miklos Legrady

And Then There Were None, 1983, painted animal hide with colour xerox, 122.0 x 152.4cm

Photo: Ira Cohen

The focus of my endeavours at present is to try to communicate to people the belief I have in the perpetual existence of primordial beauty. This beauty transcends considerations of time and space. It is possible for me to demonstrate my perception of that which is brilliant and exalted in my immediate mental and physical environments. My desire is to continue my quest toward an actualized version of that which is captured by my mind's eye.

Rebecca Baird

Painting, Sculpture/Installation

Workshops

Available for conducting workshops on installation art, sculpture, native art, and design and execution of media for textile and animal hide. Also prepared to lecture on historical and contemporary native Art and on contemporary non-native artists who find aesthetic inspiration in the indigenous native cultures of North America.

Teaching Experience/Guest Lectures

Laurentian University Museum and Art Centre, Sudbury: Guest Lecturer, 1989

Education

Extensive travels throughout the American southwest with time spent among the Navajo community. Attended lectures at the University at Canyon de Chelley in the early 1980s.

Solo Exhibitions

1988 NIIPA (The Native Indian/Inuit Photographers' Association) Gallery, Hamilton: *Rebecca Baird*
1987 Garnet Press, Toronto: *Rebecca Baird: A Certain Cowboy*
1986 Thunder Bay Art Gallery (circulating); Oakville Galleries; A.R.C., Toronto; Art Gallery of Brant, Brantford; The Gallery/Stratford: *Stay Here With Us*
1985 Garnet Press, Toronto: *Trouble Rides a Fast Horse*
1983 The Funnel, Toronto: *Gallop Exit To*
1982 The Rivoli, Toronto: *Across the Sky Even with the Elbow the Milky Way is Drawn*
1982 The Parrot, Toronto: *Paint Out at the O.K. Corral*
1982 Studio Show (Film Screening), Toronto: *The Moaning Wall*
1981 Street Installation, Toronto: *Valentine Stollen*
1980 Innuendo Studio, Toronto: *Jittery Sense Block*

Group Exhibitions

1990 Garnet Press Gallery, Toronto: *Subjective Memory*
1990 Lake Galleries, Toronto: *Art versus the GST*
1990 YYZ Artists' Outlet and Wynick/Tuck Gallery, Toronto: *Salvage Paradigm*
1990 Grunwald Gallery, Toronto: *Friends of the Gallery*
1990 The Power Plant, Toronto: *Housing – A Crisis*
1990 The Woodland Indian Cultural and Educational Centre, Brantford: *Indian Art*
1990 NIACC (National Indian Arts and Crafts Corporation), Ottawa, Department of Indian Affairs (circulating to 1992); Owens Art Gallery, Sackville, New Brunswick; Mendel Art Gallery, Saskatoon; Tom Thomson Memorial Art Gallery, Owen Sound; Eastern Edge Gallery, St.John's, Nfld.; Dalhousie Art Gallery, Halifax; Laurentian University Museum and Arts Centre, Sudbury; Plug In Inc., Winnipeg; Prince George Art Gallery, B.C.: *The Changers: A Spiritual Renaissance*
1989 York Quay Gallery, Harbourfront, Toronto; WOMAD Festival: *The Art of the First People*
1989 York Quay Gallery, Harbourfront, Toronto: *Tahranto: A Gathering of Women's Words and Images*
1989 Garnet Press, Toronto: *Mixed: Kenny and Rebecca Baird*
1989 New Leonard Hotel, Miami: *The Blue Room or 20,000 Leagues Beneath the Sea*
1989 York Quay Gallery, Toronto: *Hallmark Cards' Toronto's Best*
1988 Garnet Press, Toronto: *Rebecca Baird/Kenny Baird: Don Quixote*
1988 Laurentian University Museum and Arts Centre, Sudbury (circulating); Ontario North Now, Ontario Place, Toronto; Mississauga Civic Centre Gallery: *Ode'min*
1987 The Power Plant, Toronto: *From Sea to Shining Sea*
1987 Gallery 101 Artists' centre d'artistes, Ottawa: *Cameron Culture*
1987 Woodland Indian Cultural and Educational Centre, Brantford and NIIPA, Hamilton: *Three Sisters*
1986 Garnet Press, Toronto: *Best Presents*
1986 Idée Gallery, Toronto: *The Snow Show*
1985 Gallery 76, Toronto: *Electro Graphics*
1985 The Art Gallery at Harbourfront, Toronto: *Riot, Calm and Luxury*
1985 Idée Gallery, Toronto: *Lariat du Jour*
1984 Idée Gallery, Toronto: *The Snow Show*
1984 Alberta College of Art Gallery, Calgary: *Third Annual Wild West Show*
1984 Grunwald Gallery, Toronto: *Chromalaffing*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 The Rivoli, Toronto: *Black Light*
1982 Queen Mother Cafe, Toronto: *Service*

Grants/Awards

Ontario Arts Council Grants, 1983, 1988, 1989
Canada Council Grants, 1983, 1984, 1986, 1987, 1989

Bibliography

Bear, Shirley. *The Changers: A Spiritual Renaissance.* Ottawa: N.I.A.C.C., 1990 (exhibition catalogue).
Bronson, AA. *From Sea to Shining to Sea.* Toronto: The Power Plant, 1987 (exhibition catalogue).
Crean, Susan. "The Female Gaze: Changing Directions – A New Perspective on Native Women's Art." *Canadian Art*, Winter 1989, vol.6, no.4, pp.19-20.
Fabo, Andy and Jennifer Oille. *Chromaliving.* Toronto: Chromazone Collective, 1984 (exhibition catalogue).
Fabo, Andy. "Rebecca Baird, The Funnel". *Vanguard*, September 1983, vol.12, no.7, pp.44-45.
Fedorick, Joy Asham. "Equity a View from the Gut." *Parallelogramme*, Winter 1989-90, vol.15, no.3, pp.20-30.
Girling, Oliver. *Riot, Calm and Luxury.* Toronto: The Art Gallery at Harbourfront, 1985 (exhibition catalogue).
Greenfield, Val. *Third Annual Wild West Show.* Calgary: Alberta College of Art Gallery, 1984 (exhibition catalogue).
Hume, Christopher. "Brother and sister unveil an eloquent exhibition." *The Toronto Star*, 19 October 1989.
Krueger, Pamela. *Ode'min: Contemporary Native Art, Crafts and Photography.* Sudbury: Laurentian University Museum and Arts Centre, 1988 (exhibition catalogue).
Lypchuk, Donna. "Blood is thicker than ego." *Metropolis*, 19 October 1989.
Lypchuk, Donna. "New works spring forth." *Metropolis*, 19 May 1988.
Podedworny, Carol. *Stay Here With Us.* Thunder Bay: Thunder Bay Art Gallery, 1986 (exhibition catalogue).
Wylie, Liz. "Cowboys still rule Baird's corral." *NOW Magazine*, 1987.

Ron Baird

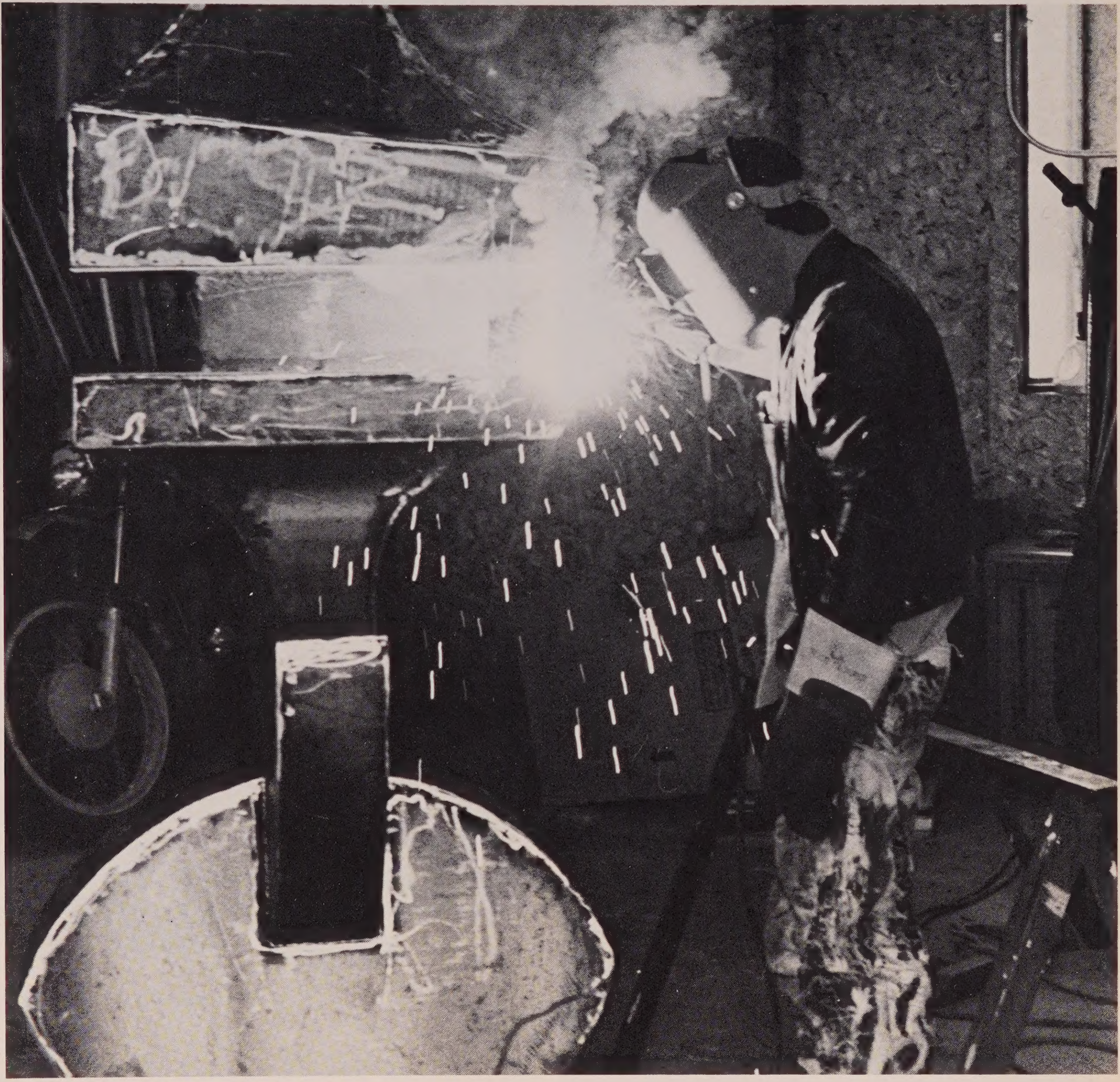


Photo: C.C. Matthews

I look for something within myself which has been buried in the deepest levels of consciousness of all civilizations. *I bring it to light, and make it into an icon that calls to a kindred form in the spirit of the sensitive viewer . . . no kidding . . . I do, I really do! . . . I mean . . . what else can you do?? What can you say in 200 words?! . . . Wow . . . I'm 37 years old, that's less than six words a year to say what I've been up to. . . . Hey! is anybody listening? Anybody looking? feeling?? Oh well, guess I'll go look for something that has been buried in the deepest levels of consciousness of all civilizations, and. . . . (Repeat from*)

Michael Balser

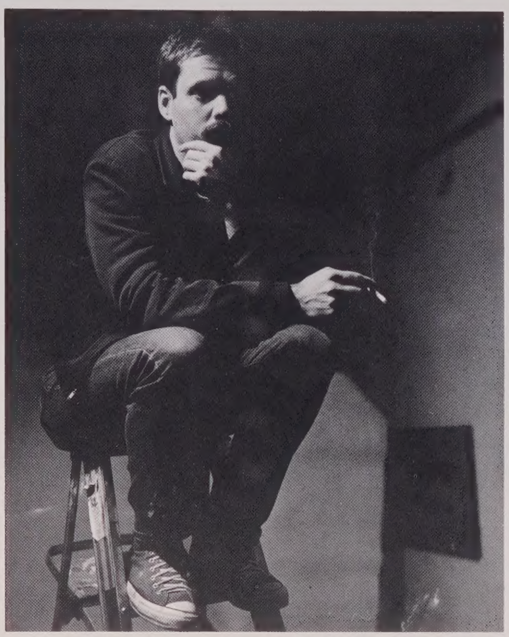


Photo: Stephen Marshall

Still from *Fear of Everything in the Universe,* 1987, two-channel video, colour, stereo, 25 min.

Still from *Astroturf,* 1986-87, colour, stereo, 25 min.

Still from *Television is a Dream,* 1989, colour, stereo, 8 min.

Still from *Jerungdu,* 1986, colour, stereo, 15 min.

I am interested in all aspects of independent electronic media production. Technically, my use of video ranges from low- to high-tech, using the appropriate effect in terms of the context of the project. I consider each videotape to represent a completed body of work; the completion of work based in a particular area of interest. My tapes fall generally into two areas. First, the personal – that is, work about sexuality (AIDS) and psychic stress. Second, tapes that are more concerned with issues of the actual production of moving pictures. In both aspects of my work, collaboration with artists from other disciplines in both the visual and the performing arts is crucial to the development of the project.

Michael Balser

Video, Video Installation

Workshops

Available for workshops on video production for groups or centres that do not have access to extensive high-tech production/postproduction facilities. Basically, the workshop would be geared to using consumer video formats as creative tools.

Guest Lectures

Trinity Square Video, Toronto: *Introduction to Video Production for Artists*, 1985-89
Ontario College of Art, Toronto: Guest Lectures, 1987, 1988
Gallery Connexion, Fredericton: Artist in Residence, 1988

Education

University of New Brunswick, Fredericton: B.A., 1974

Selected Screenings

1989 The Atlanta Film and Video Festival, Georgia
1989 Concordia University, Montreal, Quebec
1989 Alliance Showcase, Halifax, Nova Scotia
1989 Vancouver Art Gallery, British Columbia
1989 Images '89, Toronto
1989 Wexner Center for the Arts, Ohio State University: *AIDS: The Artist's Response*
1989 DCTV (cablecast), New York
1988 Trinity Square Video Collection, Toronto
1988 Galerie Saw Video, Ottawa/Kijkhuis den Haag: *Tijd en Afstand*
1988 Chicago Film and Video Festival, Illinois
1988 American Film Institute, Los Angeles, California
1988 A Space, Toronto: *Visions Beyond Censorship*
1988 A Space, Toronto: *Angry Initiatives/Defiant Strategies*
1988 Embassy Cultural House, London, Ontario: *The Body and Society*
1988 Ontario College of Art, Toronto
1988 Gallery Connexion, Fredericton, New Brunswick
1988 Gallery 101, Ottawa
1987 YYZ, Toronto
1987 A Space, Toronto: Another World: *Five Video Premieres by Gay Men*
1987 Gallery 101, Ottawa
1987 Trinity Square Video, Toronto
1987 Centre for Art Tapes, Halifax, Nova Scotia: *Fifth Art by Gay Men Show*
1987 Salso Film and Television Festival, Rome, Italy
1987 Fourth Picadilly Film and Video Festival, London, U.K.
1987 No-TV (Cablecast), Visual Studies Workshop, Rochester, New York
1987 Plug-In Inc., Winnipeg, Manitoba
1986 Theatre Passe Muraille/V Tape, Toronto: *New Work Show*
1986 Kijkhuis World Wide Video Festival, The Hague, Netherlands
1986 The Life Channel (Pay TV broadcast), Canada
1985 Gallery 101, Ottawa: *Images of Sexuality in Art and Media*
1985 S.A.W. Gallery, Ottawa: *Shelter* (Installation)
1985 International Gay Association Conference, Toronto
1985 Videozone (cablecast), Ottawa
1985 S.A.W. Video, Ottawa/Trinity Square Video, Toronto: *Six Days of Resistance*
1984 International Festival of Video Art (circulating)
1984 A Space, Toronto: *Two Artists*
1984 Hiroshima Festival of Film and Video, Japan
1983 Festival Vidéo d'Avant-Garde, Paris, France
1983 Gayblevision (cablecast), Vancouver
1983 S.A.W. Gallery, Ottawa: *Videosync*
1982 Toronto Film Festival: *Video/Video '82*
1982 Cameron Public House, Toronto: *Art vs. Art*
1982 The Rivoli, Toronto: *Roberta/Interior Designer*
1981 Toronto Super-8 Film Festival
1981 Bathurst Street Theatre, Toronto: *Group Show: Super-8 Films*

Grants/Awards

Atlanta Film and Video Festival, 1989
Canada Council, 1983, 1984, 1987, 1989
Ontario Arts Council, 1982, 1984, 1986, 1987, 1988, 1989

Videography

Blood Risk	1989	colour	stereo	20:00 min.
Survival of the Delirious	1988	colour	stereo	14:32 min.
P.S.P.R.	1987	colour	stereo	9:00 min.
Fear of Everything in the Universe	1987	colour	stereo	25:00 min.
Found Not Lost	1987	colour	stereo	7:00 min.
Astroturf (I-IV)	1986/87	colour	stereo	25:00 min.
Jerungdu	1986	colour	stereo	15:00 min.
One Big Change	1985	colour & b&w	stereo	12:00 min.
How Do They Make It Rain in The Movies	1984	colour	stereo	7:0 0 min.
Lustforfame	1984	colour	stereo	12:00 min.
Any Hard Surface Will Do	1983	colour & b&w	stereo	8:00 min.
Zero Two	1983	colour	stereo	5:00 min.
Beach Party Blow Up	1983	colour & b&w	stereo	15:00 min.
Untitled (James Dean)	1982	colour	stereo	5:00 min.
Roberta/Interior Designer	1981/82	colour	stereo	35:00 min.
Cheap Porn	1980	colour	mono	55:00 min.

Phillip Barker

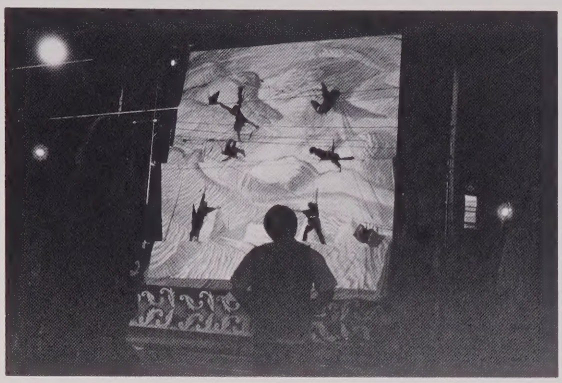
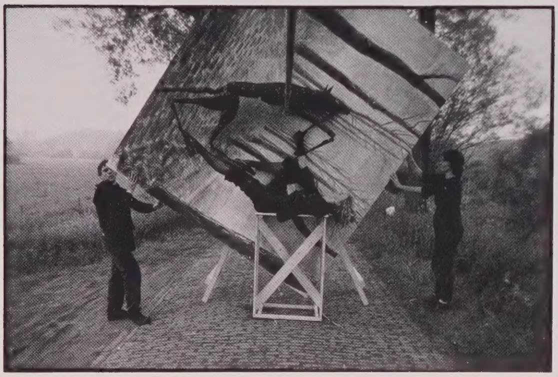


Photo: Billy Kung

Magnetic Fields performance at Gallery 76, Toronto, 1989.



I Am Always Connected performance, 1985.

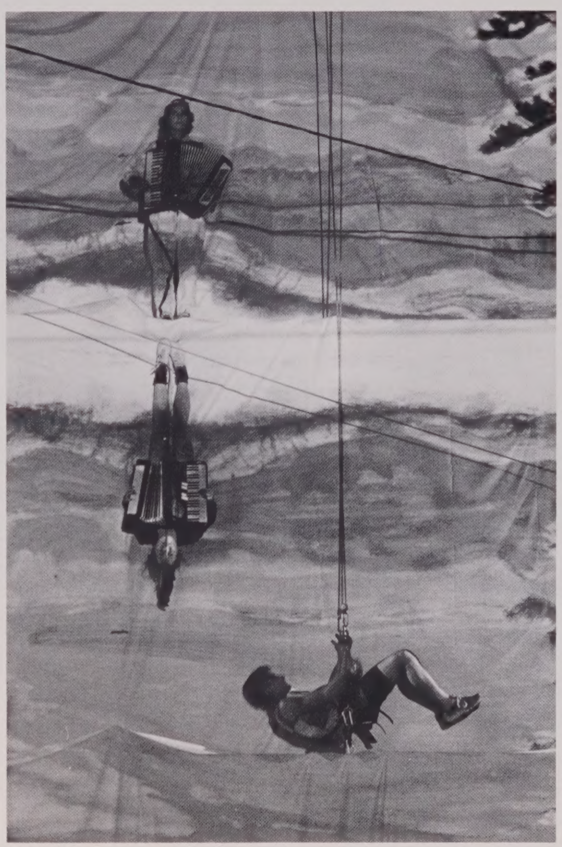


Photo: Billy Kung

Magnetic Fields performance at Gallery 76, Toronto, 1989.

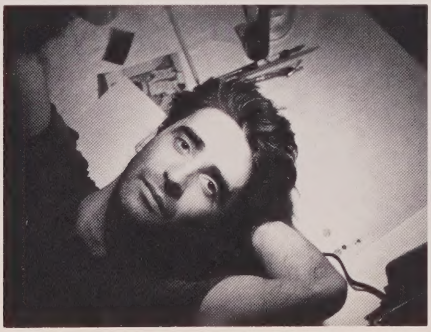


Photo: Billy Kung

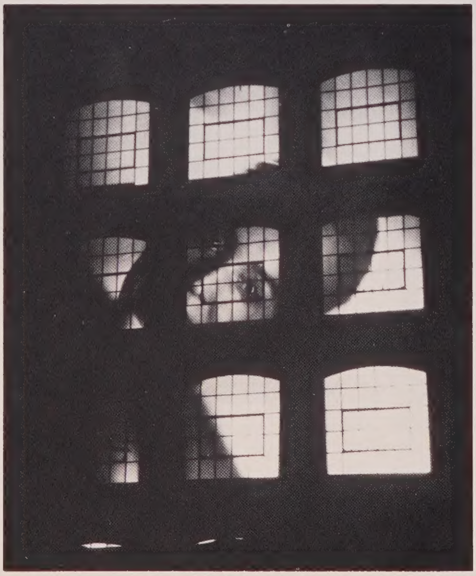


Photo: Ian Campbell

Trust a Boat performance, 1987.

Through play and exploration I make objects – sculptures, installations, performances. I work specifically with or combine elements of film, projection, architecture, music, sound, people, discarded objects, painting, poetry – integrations of real living things with the mechanics of illusion-making.

The viewer of my outdoor performances enters a street/theatre/audience environment and has a heightened awareness of physical involvement. As he consciously wills his imagination to go along with the intended illusion, he is also working on an individual interpretation. In this way, I rely upon the viewer to complete my work and to help me further discover its meaning.

Phillip Barker

Sculpture/Installation, Projects and Performance

Workshops

Available to conduct multimedia, installation and performance workshops.

Teaching Experience/Workshops

Art Gallery of Ontario, Toronto: Gallery School, 1982-84, 1986-89
Ed Video, Guelph: Multimedia Demonstration/Workshop,1988
Artspace, Peterborough: Multimedia Performance, 1986
Time Based Arts, Amsterdam: Performance Workshop, 1985

Education

Ontario College of Art: Off Campus Study, New York City, 1978
Ontario College of Art, Toronto: Honours, 1977

Exhibitions/Performances/Screenings

1990	Murcia, Spain: *Magnetic Fields*
1989	Gallery 76, Toronto: *Magnetic Fields*
1989	Videoarco, ARCO International Art Fair, Madrid, Spain: *Survey of Recent works*
1988	Harbourfront, Toronto, "World Stage Festival": *I Want You...*
1988	The Funnel, Toronto, "New Work Showcase": *The Ambassadors*
1988	The Canadian Film Institute, Ottawa, "A Celebration of the Canada Council"; The Millennium Film Institute, New York; The Funnel, Toronto: *I Am Always Connected*
1987	Artspace, Peterborough; The Funnel, Toronto; and A.R.C., Toronto: *Trust a Boat*
1987	Amsterdam, "Stipendia 85-86": *Voor Mijn Voeten Uit/ Matter of Seconds*
1986	Time Based Arts, Amsterdam; University of Utrecht; and Mediamatic, Groningen; *Trust a Boat*
1985	Lumen Travo, Amsterdam: *I Am Always Connected*
1984	University of Toronto, "Artwalk '84": *Philosophers Walk Dogs*
1984	Queen's Quay Terminal, Toronto: *Virtu*
1984	The Colonnade Building, Toronto: *Chromaliving*
1983	Eye Review Gallery, Toronto: *Eye Tems*
1983	Artcite Inc., Windsor: *Out in the Open*
1980	YYZ, Toronto: *The Window Show*
1980	The Art Gallery of Peterborough: *Artists in the Kawarthas*
1979	Artspace, Peterborough: *New Faces*

Awards/Grants

Canada Council Grants, 1980, 1986, 1988, 1989
City of Amsterdam, Holland, 1985
Dutch Council of the Arts (W.V.C.), 1986
Ontario Arts Council Grants, 1979, 1983, 1984, 1989

Bibliography

Barker, Phillip. "Trust a Boat." *Cantrills Film Notes* (Melbourne, Australia), May 1988.
Beenker, Erik. "Phillip Barker." *de Volkskrant*, 24 April 1986.
Cornish, Dianne. "Window Performance." *Peterborough Sun*, 14 September 1987.
Couillard, Paul. "Interview." *Independent Eye*, (Canadian Filmmakers Distribution Centre, Toronto), November 1989.
Figee, Thea. "Ontregelende beelden aan avondlijke gracht (Unruly images on a canal at night)." *de Trouw* (Amsterdam), 25 April 1986.
Hoolboom, Mike. "Phillip Barker and the Modest Spectacle of Trust." *Composition* (Film and Video Alliance, Montreal), Spring 1988.
Hume, Christopher. "Whole gallery stage for this performance." *Toronto Star*, 21 September 1989.
Tancock, Martha. "Window images on George St." *The Peterborough Examiner*, 11 September 1987.
Vorst, Ingeborg. "Filmproject: Trust a Boat." *de Held* (Amsterdam, the Netherlands), April 1986.

Anne Meredith Barry

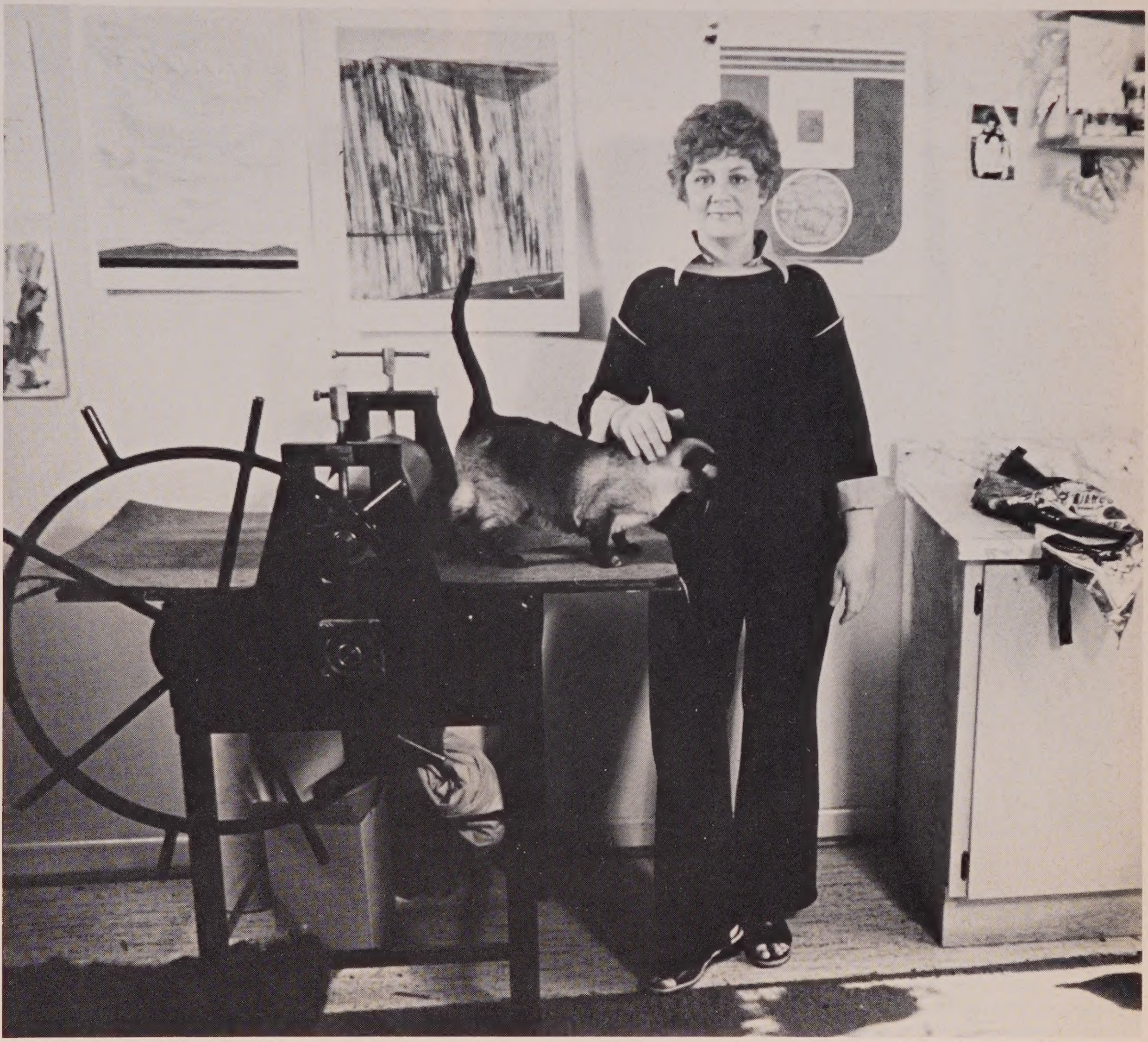


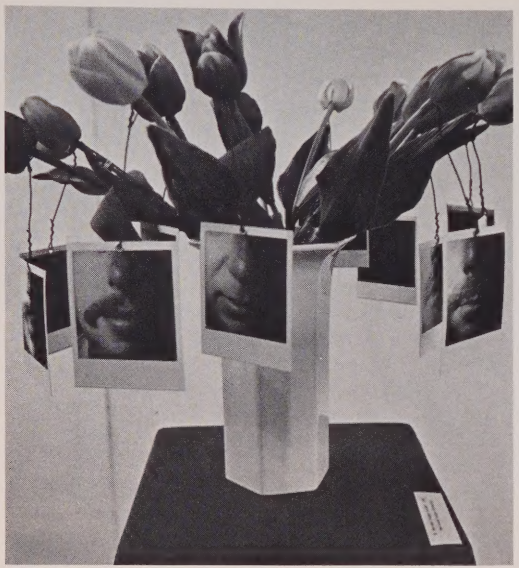
Photo: Andre Beneteau

My landscape collagraphs have been created as a result of living in Northern Ontario and the Atlantic Provinces in the summers for many years, and taking endless trips of exploration with camera and sketchbook. Sometimes I have also been working with students at summer art schools in these areas, other times on my own. Back in my own studio these records, together with my own recollections, become the basis for my prints. In all of these graphics I have tried to investigate and capture the immensity, strength, colour and primeval beauty that I see in the land forms, as well as my own emotional response to them. East Coast or Northern Ontario, as peoples of a northern country I feel we are all part of the same limitless strength of eons of time and the same physical continuity. I am more interested in transmitting these feelings through colour, form and texture, than in the representational image.

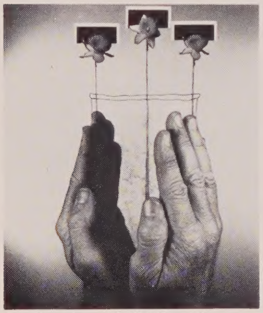
At the moment I'm working on a new series of ten collagraphs to be entitled "The Strong Land." Although severe and spare, to me they are very emotional. They are the skeleton structure of a northern land mass, and the environment to which I belong.

The collagraph, one of the most recent and most exciting methods of fine art edition printmaking, can be defined very simply as a "collage graphic." The image, therefore, can consist of anything scratched into or built up upon the plate's surface. The actual inking process is similar to inking an etched plate . . . embossed, relief or intaglio.

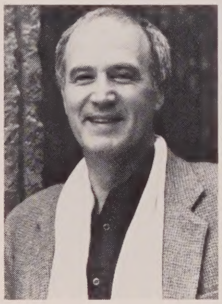
Iain Baxter

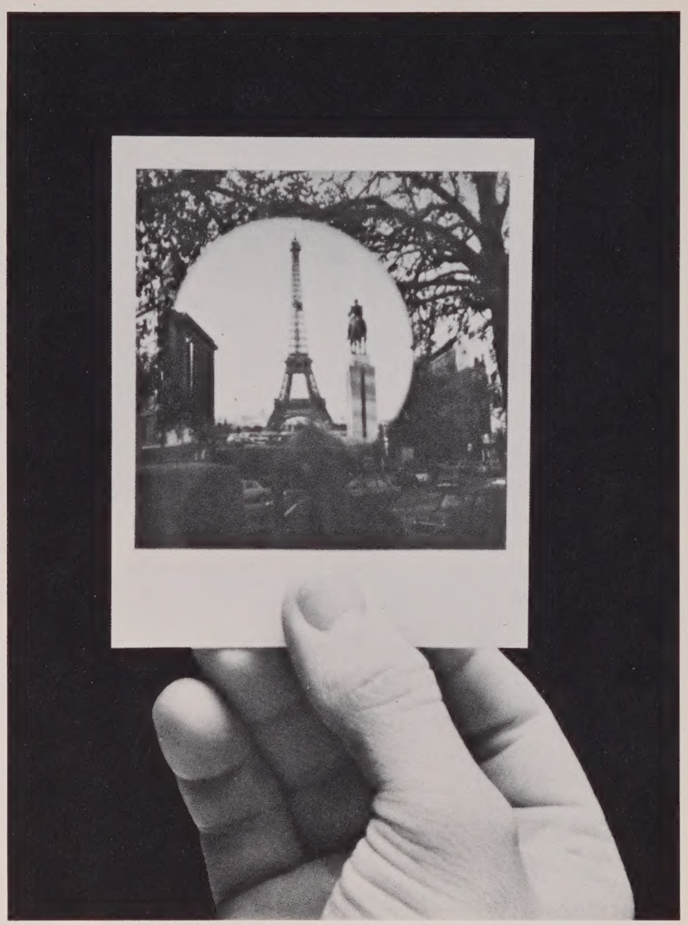


Who Knows Tulips Intimately, 1980, SX-70 Polaroid prints, plastic tulips, wire and vase, 23½" x 15¾" x 15¾"



Handworks — Still Life with Daffodils, 1980, SX-70 Polaroid prints, collage, paint, 20" x 24"





Tour Eiffel, SX-70 from *Reflected Paris Beauty Spots*, 1981

"Iain Baxter has always called himself a 'visual informer' rather than an artist, and has designated the material he works with as 'visual sensitivity information.' . . . He saw the world composed of pieces of information of all kinds, visual, auditory, sensory, which had to be continually researched—what happens if . . .?—to dislodge our perception of them from the labels we have assigned them. Early activities included parodies of current art (a Sagging Larry Bell Box, *Giorgio Morandi rethought as vacuum-formed plastic still lifes ('plastic is the common stuff that we use every day'), bagged landscapes, still lifes and a bagged four-room furnished apartment (North America is a bag community'), inflatable sculpture ('shipping problems were solved'), and so on. Baxter recalls 'leap-frogging' over his own ideas, trying everything without any real sense of definition or direction in harmony with accepted art world practice. When other artists were Hard-Edge painters or Minimalist or Pop artists what was needed was 'an umbrella' so that people would know what he was doing. The result was the founding of the N.E.THING CO. . . .*

"Increasingly the work of the N.E.THING CO. became less object-productive and shifted its concerns to a number of interrelated activities dealing with natural phenomena, language games, photographic documentations. . . . The Company expanded its activities to the international transmission of information via radio, television, telephones, telex; set up offices in art galleries or business association conferences; conducted language and image studies, and in 1977 opened the Eye Scream Restaurant, *in its ongoing research into what Baxter has described as 'the osmosis between ordinary life and the artist's take on it.' "**

Since Baxter's separation in 1978 from his wife and collaborator in the N.E.THING CO., he has continued to work on his own, predominantly with polaroid photographs. In Baxter's polaroid series, hand-held mirrors are utilized to reflect landmarks and landscapes witnessed during his extensive travels across North America; he is "taking instant pictures of an instant country."

*Roald Nasgaard, *10 Canadian Artists in the 1970s*, Art Gallery of Ontario, 1980, pp. 17-18.

Iain Baxter

Multi-media. (Current work consists of Polaroid photographs of reflected images in a mirror.)

Teaching Experience

Alberta College of Art, Calgary
York University, Toronto, Visiting Professor, 1972-75
L'Universita Internazionale dell'Arte, Venice, Guest Professor, 1972
Simon Fraser University, Vancouver, Associate Professor and University Resident in Visual Arts, 1966-71
University of British Columbia, Vancouver, Associate Professor, Fine Arts Department, 1964-66

Education

Washington State University, Pullman, Washington, MFA in Painting, 1964
University of Idaho, Moscow, Idaho, M.Ed., 1962; B.Sc., 1959
University of Kyoto, Japan, Fine Arts and Aesthetic Theory, 1961

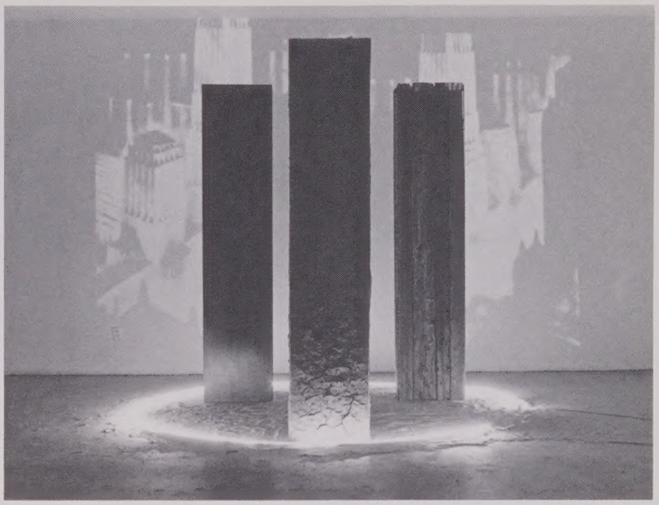
Recent Solo Exhibitions

1982 Art Gallery of Ontario, Toronto: *Baxter^2: Any Choice Works*
1981 Alberta College of Art Gallery, Calgary: *Instantaneous Response: Polaroid Works by Iain Baxter*
1981 Canadian Cultural Centre, Paris, France: *Iain Baxter: Reflected Polaroid Paris Beauty Spots*
1981 Gemeentemuseum, The Hague, the Netherlands: *Iain Baxter: Polaroid Photo Art*
1980 Bau-Xi Gallery, Toronto
1980 Bau-Xi Gallery, Vancouver
1980 Gemeentemuseum, The Hague, the Netherlands: *N.E.THING CO. LTD.: Polaroid Works*
1979 Southern Alberta Art Gallery, Lethbridge: *Photo-Art*
1977 Vancouver Art Gallery, British Columbia: *Another 2 Projects*
1976 Agnes Etherington Art Centre, Queen's University, Kingston: *Celebration of the Body (Exhibition to celebrate the Olympics)*
1974 Bau-Xi Gallery, Vancouver, *N.E.THING CO. LTD.: Sensitivity Information, Language-Sex*
1974 Peter Whyte Gallery, Banff, Alberta: *N.E.THING CO. LTD.: Sensitivity Information research*
1971 Sonnabend Gallery, New York: *N.E.THING CO. LTD.*
1970 University of British Columbia, Fine Arts Gallery, Vancouver and N.E.THING CO. LTD.; The Museum of Modern Art, New York; Pacific Lutheran College, Tacoma, Washington; Henry Gallery, Seattle, Washington: *N.E.THING CO. LTD. Network*
1970 Simon Fraser University, Vancouver and Bayshore Inn, International Art Critics Conference: *N.E.THING CO. LTD.: Press Release and Hospitality Suite*
1970 Seattle, Washington, Data Processing Managers Association International Conference: *N.E.THING CO. LTD. Booth*
1970 Bayshore Inn, Vancouver, Data Processing Exhibition: *N.E.THING CO. LTD. Booth*
1970 Protetch-Rivkin Gallery, Washington, DC: *North American Time-Zone Photo — V.S.I. Simultaneity*
1969 Nova Scotia College of Art and Design, Halifax-Vancouver Connection, N.E.THING CO. LTD.: *Trans-V.S.I. Connection NSCAD-NETCO*
1969 Charlottetown Confederation Centre, PEI: *N.E.THING CO. Ecological Projects*
1969 National Gallery of Canada, Ottawa: *N.E.THING CO. Environment*
1969 The Edmonton Art Gallery, Alberta: *N.E.THING CO. Environmental Works*
1969 Washington State University, Pullman: *N.E.THING CO. Ecological Projects*
1969 Carmen Lamanna Gallery, Toronto: *N.E.THING CO.: Building Structure* and *N.E.THING CO.: Products*
1968 Simon Fraser University Gallery, Burnaby, British Columbia: *N.E.THING CO.: Products*
1968 Gallery 669, Los Angeles, California: *N.E.THING CO.: A Display*
1968 Fine Arts Gallery, University of British Columbia, Vancouver: *Piles*
1967 Douglas Gallery, Vancouver: *N.E.THING CO., Centennial Project*
1967 McIntosh Art Gallery, University of Western Ontario, London and Glendon College, York University, Toronto: *N.E. Baxter Thing Co.*
1966 Rolf Nelson Gallery, Los Angeles, California: *N.E.Baxter Thing Co.*
1966 Norman Mackenzie Art Gallery, Regina: *N.E.Baxter Thing Co.*
1966 Mills College, Oakland, California: *A Fence* (N.E.Baxter Thing Co. project produced as dance, music, theatre, and sculpture)
1966 Rolf Nelson Gallery, Los Angeles, California: *IT*
1966 Albert White Gallery, Toronto: *IT*
1966 Art Gallery of Greater Victoria, British Columbia: *Gas, Plastic and Bagged Works: Recent Things by Iain Baxter*
1966 Fine Arts Gallery, University of British Columbia, Vancouver: *Bagged Place*

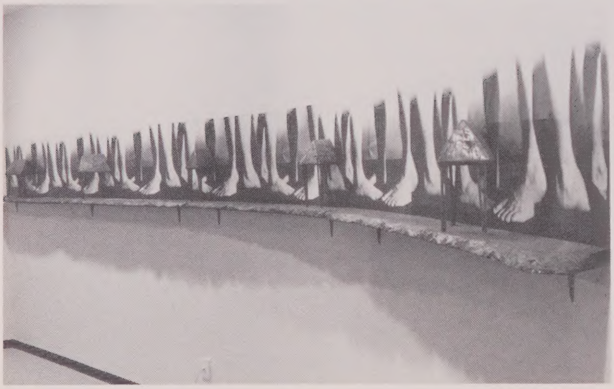
Collections

National Gallery of Canada, Ottawa
Vancouver Art Gallery, British Columbia
Art Gallery of Greater Victoria, British Columbia
Norman Mackenzie Art Gallery, Regina
Montreal Museum of Fine Arts, Quebec
Art Gallery of Ontario, Toronto
The Museum of Modern Art, New York
Los Angeles County Museum, California
Canada Council Art Bank, Ottawa
University of British Columbia, Brock Hall Collection
Owens Art Gallery, Sackville, New Brunswick
York University, Toronto
Gemeentemuseum, The Hague, the Netherlands

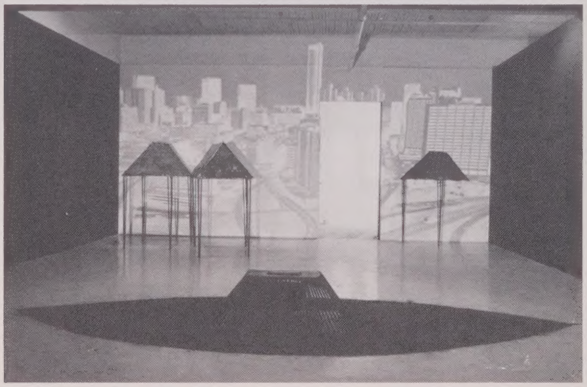
Sylvie Bélanger



Monolithes (Installation), 1985, multi-media structures, video, environmental sound, b&w projection



Habitat (Installation), 1987, clay, steel, cement, photos on transparencies, 488 x 20 x 50cm



I Am Here (Installation), 1987, multi-media structures, video, environmental sound, b&w projection

I am very concerned with the materialization of ideas which are contained in my work through narrative aspects that seem to necessitate and are expressed in my use of image, structure, movement and viewer interaction, phenomenologically materialized beyond a simple concept of some interiorizing subject.

My work possesses narrative qualities because I want the ideas to be felt and remembered not only as the manifestation of this so called aesthetic process, but as a reflection of the locus of the artistic act as it is embedded in and informed by a phenomenological context or reality in which it takes place.

For me, art is inseparable from its context, inseparable from and contingent with life as written gestures, moments, manifestations, and things constituting a history. Being itself a gesture, a moment and a manifestation which speaks about, recalls, and actualizes that which is absent and/or imminent, art becomes itself an unconscious form of history. As such it is discursive with life and functions as socially significant when transforming desires into reality and reality into dreams.

Art is social, expressing humanity's need to touch, feel, to appropriate things into determinate relationships from a field of multiple meanings external to itself. Being social, art resuscitates, again and again, fears, desires, hopes, anxieties, beliefs, and the struggles of beings acting at once in relationship to each other in a world that has its own relationships.

Art cannot be a form empty of social meaning, history, or humanity, nor a pure aestheticism; for me its creation, its manifestations, its gestures, trace the interiority of a life, of a history which is itself formed and influenced by a cultural and anthropological context.

Sylvie Bélanger

Mixed media installation (sculpture, photographs, sound environment and video)

Workshops

Available to lecture on her own work, ritual and technology, and other social/aesthetic issues addressed by contemporary art.

Teaching Experience

Concordia University, Montreal: Sculpture, 1986-87
York University, Faculty of Education, Toronto: Sculpture and Ceramics, 1985-87
York University, Visual Arts, Toronto: Drawing and Experimental Directions, 1985-86
York University, Visual Arts, Toronto: Sculpture and Experimental Directions, 1984-85
Baldwin-Cartier School Board, Pointe Claire, and Mille Iles School Board, Laval, Quebec: Visual Arts, Geography, Religious Studies, 1974-81

Education

York University, Toronto: M.F.A., 1985
Concordia University, Montreal: B.F.A., 1983
Université du Québec à Montréal: Certificate in Education, 1974
Université de Montréal: Honours B.A. Religious Studies, 1973

Solo Exhibitions

1987	Mercer Union, Toronto: *I Am Here*
1987	Ontario Arts Council, Toronto: *Habitat*
1987	Glendon College/La Maison de la Culture, Toronto: *Installation*
1986	IDA Gallery, North York: *Dualité*
1985	Artcite, Windsor: *Monolithes*
1985	Kingston Artists' Association Inc.: *Installation*

Group Exhibitions

1987	Kingston Artists' Association Inc.: *Intro-version/Extra-version*
1986	Cold City Gallery, Toronto: *Art Sale Exhibition*
1986	Concordia Art Gallery, Montreal: *Faculty Biennale*
1986	Mercer Union Toronto: *Benefit Exhibition*
1985	Mercer Union Toronto: *Anxiety of Influence*
1984	Mercer Union Toronto: *Photo Montage*
1983	645 Wellington, Montreal: *Open House*
1983	Concordia Art Gallery, Montreal: *Fine Arts Student Show*
1983	Gallery 76, Toronto: *Art in Motion*
1983	Galerie de l'Université du Québec à Montréal: *Language*

Awards/Grants

Concordia University, Montreal, Outstanding Visual Arts, 1984
Ontario Arts Council Grants, 1984, 1985, 1986
Ontario Graduate Scholarship, 1985-86
York University, Toronto, Graduate Research Grant, 1985-86
York University, Toronto, Graduate Scholarship, 1984
York University, Toronto, Samuel Sarrick Award, 1986

Collections

York University, Toronto

Bibliography

Bélanger, Sylvie. *Expressions Franco-Ontariennes.* Toronto: COFTM/Centre Francophone, 1-15 October 1984 (exhibition catalogue).
Collective Art Book. Montreal: Concordia University Press, 1983.
DeBono, Norman. "Mysticism Mingles," *The Windsor Star,* 2 March 1985.
Millette, Dominique. "Pour la cause de la planète," *L'Express de Toronto,* 11-17 December 1984.
O'Brien, Peter. "Interview with Ron Haselden," *Parallelogramme,* February/March 1984, vol.9, no.3, pp.35-36.
O'Brien, Peter. "Artists in Quebec," *Aspects.* (England) Winter 1984, no.25.

Flavio Belli

Photo: Art Gallery of Ontario

My time is my own time-telling. Everyone looks at my face and I tell the time. My hands are not my own, I point. I paint and I draw. I draw people out of themselves and into my pictures. I put words in my pictures. My pictures are about myself. I present an argument. I make pictures using machine techniques. I push buttons and depress levers to do this. I am in touch with my Belli button, the tender button. I do not like dark rooms.

My pictures are made on paper and on film and some are projected on walls as slides. I enjoy slide shows. They show me. But not like TV. I can enjoy TV but not often.

Orders should not be enforced. They can be carried out. They can be founded and sometimes enforced. But they are movements and should be constantly moving. They can be instilled with movement and yet be very still. I am part of an order that says, "It's still still photography: a work of art." With beauty in attendance an audience appreciates and lends affection and a sympathetic feel to the whole operation.

Words with pictures and words about pictures are two different things. Let's talk less. I like looking at pictures.

Ron Benner

Photo: Jamelie Hassan

Tzintzuntzan, Mich., Mexico

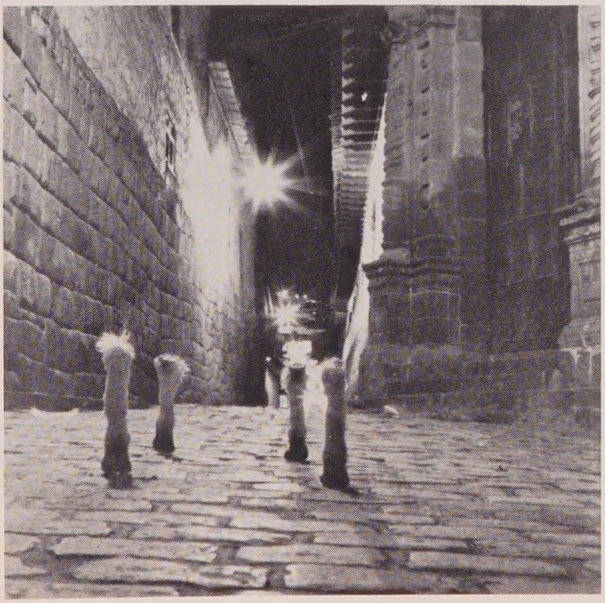


Photo: Cavaille/Benner

Cultural Schizophrenia: Night Walk (detail), Cuzco, Peru

They were tied together by their husks and hung from the wooden rafters. Colours of dried blood, burnt violets, lava and the sun. Named sara, choclo, zea maiz and corn. I listened . . . "We feel that artists have a responsibility to re-unite the diverse elements that make up 'our' culture. It is to be hoped that this form of expression will work in such a way that the communication of knowledge will no longer be used for the purposes of power and manipulation. In such a climate, natural objects, even such 'vegetal monstrosities' as ourselves, would be restored to a place of respect and our ability to communicate would no longer be denied. We feel that human beings should understand the schizophrenic specialization that has occurred since the barbaric arrival of your people and the subsequent conception of the American nation state. We feel that the split between content and form, action and meditation is irreconcilable to our survival. All these histories, religions, literatures and arts of which you have been telling us are only a myth or a fiction when they have been individualized to the point of obscurity in a self-indulgent social vacuum. A friend of ours has told us that nostalgia is propaganda and illusion is the vision of slaves; but let it be remembered that memory is another story, one that is much older than you."

In communication with corn, Perú, 1979

RON BENNER

Photographic constructions and watercolours

Workshops

Available for workshops in photography and multi-media installations

Teaching Experience

University of Western Ontario, London, 1981
H. B. Beal Secondary School, London, Ontario, 1981
Artists in the Schools Program, London, Ontario, 1976

Education

University of Guelph, Agricultural Engineering, 1969-70
Spanish and Quechua Language Studies, 1973-80
Extensive travel/research throughout North and South America, the Middle East, North Africa and Europe, 1973-81
Third World Conference of Indigenous People, Ollantaytambo, Perú, Official artist/observer, 1980

Exhibitions

1983	McIntosh Gallery, University of Western Ontario, London: *¿Como se llama?/How are you called?*
1981	Forest City Gallery, London: *Anthro-apologies/Cultural Schizophrenia, Perú, 1979/81*
1981	YYZ Gallery, Toronto: *Anthro-apologies, Perú, 1979/80*
1981	Auberge du Petit Prince, London: *Watercolours 1975/81*
1980	Galería Fonapas, Mérida, Yucatán, México: *México/Canada Exchange*
1980	Forest City Gallery, London: *And when your streets are empty*
1979	Forest City Gallery, London: *Gallery Artists*
1978	Véhicule, Montreal: *Asado — through the eyes of young sheep*
1978	Forest City Gallery, London: *Asado — through the eyes of young sheep*
1978	St. Lawrence College, Kingston: *Forest City Gallery Artists*
1978	Harbourfront, Toronto; *Performance*
1977	Forest City Gallery, London: *Photographic Work 1975/76*
1977	A Space, Toronto: *Forest City Gallery/A Space Exchange*
1976	London Art Gallery, London: *Selected London Sculpture*
1976	Art Gallery of Ontario, Toronto: *Paintings for the blind 1972/75*
1976	Concordia University, Montreal: *Tom Benner/Ron Benner 1972/76*
1974	Studio Exhibition, London
1973	Trajectory Gallery, London: *Recent Work*
1973	London Art Gallery, London: *Western Ontario Exhibition*
1973	Sir Sandford Fleming College, Peterborough: *Invitational Exhibition*

Awards

1981	Canada Council B Grant Ontario Arts Council Materials Assistance Grant
1979	Canada Council Short Term Grant Ontario Arts Council Grant
1977	Canada Council Project Cost Grant Ontario Arts Council Grant
1976	National Museums Assistance Grant
1973	Jury Award, Western Ontario Exhibition, London, Ontario

Publications

1976	*Tom Benner/Ron Benner*, exhibition catalogue, published by the artists with the assistance of Concordia University and the National Museums
1976	*Selected London Sculpture*, exhibition catalogue, published by the London Regional Art Gallery

Tom Benner

Installation of *The Bearded Ones*, 1987, Queen's University campus, Kingston

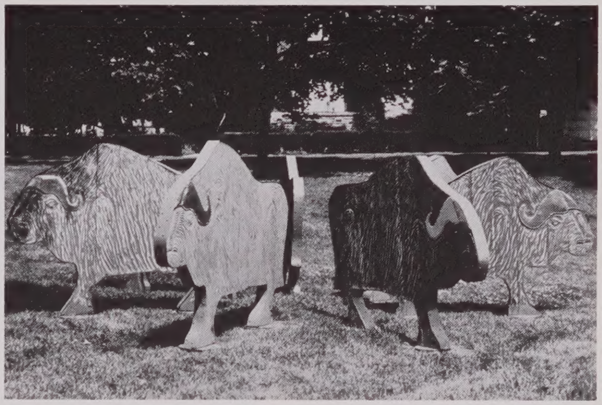


Photo: John Tamblyn

The Bearded Ones, 1987, cedar, steel, 1' x 6' x 7' each

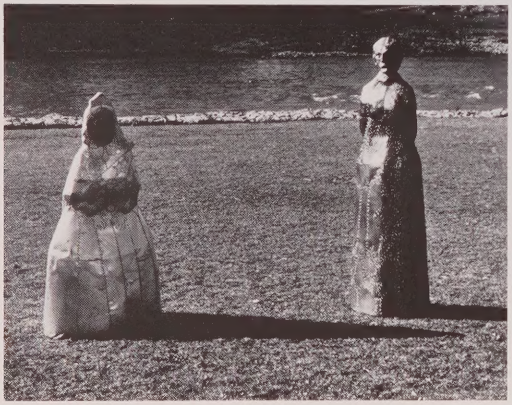


Photo: John Tamblyn

Tribute to Nahneebahweequay, 1988, wood, copper, aluminum, 3' x 3' x 8' each

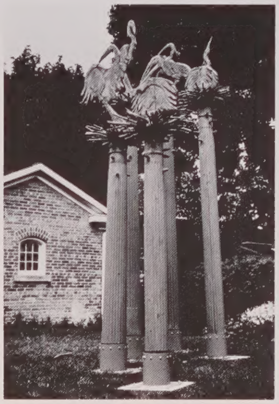


Photo: John Tamblyn

A Rookery of Herons, 1986, cedar, wood, 3' x 3' x 20' each

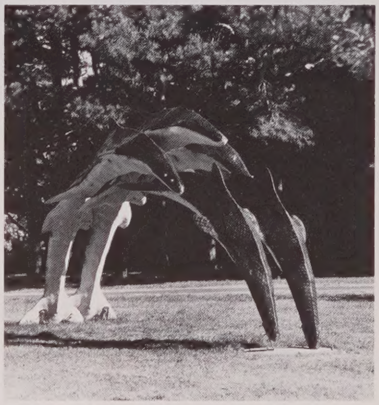


Photo: John Tamblyn

Harbour Dolphins, 1991, fibreglas, 10' x 23'

Over the last two years my work has dealt with the complexities of the ancient and modern native cultures of North America. In the piece *Tribute to Nahneebahweequay*, I spoke in sculptural terms of the confrontation of an Ojibway woman and Queen Victoria over her native land claim in 1860. The piece told the story through inlaid symbols on the dresses of the two women, and also in the materials themselves: Victoria is made of aluminum, the end result of the Industrial Revolution, and Nahneebahweequay is made from copper, a symbol of her family's ties to the ancient Copper Culture.

The next works were a direct result of investigating where I live, in the Coves area of London, Ontario. The Coves are a small pocket of untouched natural habitat in the centre of the city. It is an area that is constantly at risk of development and was once part of the heartland of the long-extinct Neutral Indians. In nine collection cases, I documented the wild life and fauna found around the Coves, which are former oxbows of the Thames River. The piece weaves the story of the Neutrals—The Tobacco People—through a backdrop of food collections, farming mythology and art forms of everyday life.

The most recent work is *The Ancient Ones*, a work that resulted from my research into the trade between the ancient Copper Culture of Ontario and the Anasazi people of New Mexico, approximately 1,500 years ago. This sculpture, made entirely of copper, consists of three columns. Story boards telling how this trade was conducted have been sandblasted into the surface of each column. In this trade between the two distant cultures, copper travelled south; agricultural products, knowledge of medicines and astronomy, and traditions of central government came north. The columns are topped with a family of great horned owls, which both cultures thought of as the traveller's protector. Above them are the moon and the Northern Crown constellation—symbols of navigation and time.

Tom Benner

Sculpture

Workshops

Available for workshops dealing with sculptural principles and techniques.

Teaching Experience/Guest Lectures

Sarnia Public Library and Art Gallery, "Artists with Their Work" Program, 1989
Woodstock Public Art Gallery: Artist in Residence, 1988
Tom Thomson Memorial Art Gallery, Owen Sound, "Artists with Their Work" Program, 1988
Rail's End Gallery, Haliburton, "Artists with Their Work" Program, 1988
Kingston Artists' Association Inc., "Artists with Their Work" Program, 1987
Woodstock Public Art Gallery, "Artists with Their Work" Program, 1987
Mount Allison University, Sackville, N.B.: Visiting Artist, 1986
Lynnwood Arts Centre, Simcoe, "Artists with Their Work" Program, 1986
Blyth Festival Gallery, "Artists with Their Work" Program, 1986
Niagara Artists' Centre, St. Catharines, "Artists with Their Work" Program, 1985
White Water Gallery, North Bay, "Artists with Their Work" Program, 1984
Chatham Cultural Centre, "Artists with Their Work" Program, 1984
University of Western Ontario, London: Teaching Assistant, Technician, 1982-85

Education

H.B. Beal Secondary School, London, Ontario: Special Arts Diploma, 1969

Selected Solo Exhibitions

1990 Embassy Cultural House, London, Ontario
1990 Brampton Public Library and Art Gallery: *Tom Benner: A Response*
1989 Sarnia Public Library and Art Gallery ("Artists with Their Work" Program): *Tom Benner: A Response*
1989 Macdonald Stewart Art Centre, Guelph
1988 Grimsby Public Art Gallery: *Tom Benner: A Response*
1987 Kingston Artists' Association Inc. and Queen's University Campus ("Artists with Their Work" Program): *Tom Benner: A Response* and *Outdoor Sculpture—Musk Ox*
1987 Woodstock Public Art Gallery ("Artists with Their Work" Program): *Tom Benner's Sculptures and Prints*
1987 Optica, Montréal: *Tom Benner: A Response*
1986 Struts Gallery, Sackville, N.B.: *Tom Benner: A Response*
1986 London Regional Art Gallery, Ontario: *Tom Benner*
1986 Blyth Festival Gallery ("Artists with Their Work" Program): *Tom Benner*
1985 Niagara Artists' Centre, St. Catharines ("Artists with Their Work" Program): *Tom Benner Recent Works*
1984 Chatham Cultural Centre ("Artists with Their Work" Program): *Tom Benner*
1984 White Water Gallery, North Bay ("Artists with Their Work" Program): *Tom Benner: Installation*
1983 Forest City Gallery, London, Ontario: *Tom Benner: Wabi Sabi Sculpture Exhibition*
1982 London Regional Art Gallery: *Tom Benner's Third World Parity Kit*
1981 The Art Gallery at Harbourfront, Toronto: *Tom Benner's Third World Parity Kit*
1979 Forest City Gallery, London: *Tom Benner's Third World Parity Kit*
1978 Forest City Gallery, London: *Tom Benner: Islands*
1976 McIntosh Gallery, London
1973 Aggregation Gallery, Toronto: *Tom Benner: New Fibreglass Sculpture*
1973 Trajectory Gallery, London, Ontario: *Tom Benner*
1971 McIntosh Gallery, London: *Leaves of Grass*

Group Exhibitions

1988 Tom Thomson Memorial Art Gallery, Owen Sound ("Artists with Their Work" Program): *Festival of Sculpture*
1988 Rail's End Gallery, Haliburton ("Artists with Their Work" Program): *From The Ground Up*
1986 Lynnwood Arts Centre, Simcoe ("Artists with Their Work" Program): *Sculpture on the Grounds*
1984 College Park, Toronto: *Eight Exhibitions*
1980 Art Gallery of Hamilton: *Tom Benner—Jamelie Hassan*
1979 A Space Gallery, Toronto: *Forest City Gallery/A Space Exchange*
1977 Forest City Gallery, London: *Ron Benner—Tom Benner: New Works*
1976 Sir George Williams Art Galleries, Concordia University, Montréal: *Tom Benner—Ron Benner*
1976 Art Gallery of Ontario, Toronto: *Tom Benner/Ron Benner*
1976 Art Gallery of Ontario, Toronto (circulating 1976-77): Art Gallery of Windsor; Saidye Bronfman Centre, Montréal; De Cordova and Dana Museum, Lincoln, Massachusetts; The Edmonton Art Gallery, Alta.; The Winnipeg Art Gallery, Man.; The Glenbow-Alberta Institute, Calgary; Burnaby Art Gallery, B.C.; The Simon Fraser Gallery, Vancouver; London Public Library and Art Museum: *Changing Visions—The Canadian Landscape*
1976 London Art Gallery, Ontario: *Selected Sculpture London*
1976 Rutgers University, New Brunswick, N.J.: *Invitational Exhibition*
1976 McIntosh Art Gallery, University of Western Ontario, London

Collections

Art Gallery of Ontario, Toronto
Canada Council Art Bank, Ottawa
London Regional Art Gallery, Ontario
Ontario Arts Council, Toronto
The Blackburn Group Inc., London, Ontario
University of Western Ontario, London
Private collections

Grants/Awards

Canada Council Grants, 1972, 1973, 1975, 1986, 1988
Ontario Arts Council Grants, 1983, 1987, 1989

Bibliography

Algie, Jim. "Humans versus nature." *The Sun Times* (Owen Sound), 27 August 1988.
Andreae, Janice. "Benner's art attacks the consumer society." *The London Free Press*, 26 May 1979.
Bale, Doug. "Super artist puts the brush to his enemies." *The London Free Press*, 26 February 1982.
Benner, Tom. *Tom Benner's Third World Parity Kit.* London, Ontario: London Regional Art Gallery, 1982 (exhibition catalogue).
Gill, Dennis. "Tom Benner, Struts Gallery." *Vanguard*, Feb./Mar. 1987, vol.16, no.1, pp.35-36.
Helwig, David. "Rhinoceros mascot stopped in its tracks." *The Globe and Mail* (Toronto), 14 October 1987.
Kowalenko, Al. "Brothers unearth organic art forms." *The Ryersonian Revue*, 15 April 1976.
London, Anne. "Benner work roosts at Woodstock gallery." *The London Free Press*, 2 October 1989.
Malone, Judy. "Brothers' art mixes elements of violence, force." *The London Free Press*, 4 February 1977.
Malone, Judy. "Exhibition analyses man + environment." *The London Free Press*, 10 February 1978.
Martin, Robert. "Benner's colourful (and big) rocks." *The Globe and Mail* (Toronto), 29 September 1973.
McKaskell, Bob. "Tom Benner: Wabi Sabi, Forest City Gallery." *Embassy Cultural House Tabloid*, 1984.
Park, Mike. "Art comes to the park in new sculpture show." *The Haliburton County Echo*, 29 June 1988.
Poole, Jacquie. "A pod of walruses." *The Daily Sentinel-Review* (Woodstock), 3 June 1987.
Rans, Goldie. "Tom Benner, Forest City Gallery." *Vanguard*, April 1984, vol.13, no.3, pp.39-40.
Reaney, James Stewart. "Intensity of purpose evident in Tom Benner exhibit." *The London Free Press*, 14 January 1984.
Sikora, Anne. "Tom Benner's Provocative Art." *The Whig-Standard* (Kingston), 18 July 1987.
Simone, Rose. "Alexander opens outdoor art exhibit." *The Expositor* (Brantford), 2 August 1986.
Sivell, J.N. "Tom Benner installation at NAC." *Niagara Arts Journal*, October/November 1985.
Szlavko, Susan. "Alexander opened exhibits." *Simcoe Reformer*, 5 August 1986.
Wilkin, Karen and Roald Nasgaard. *Changing Visions: The Canadian Landscape.* Edmonton and Toronto: The Edmonton Art Gallery and The Art Gallery of Ontario, 1976 (exhibition catalogue).

Tom Benner

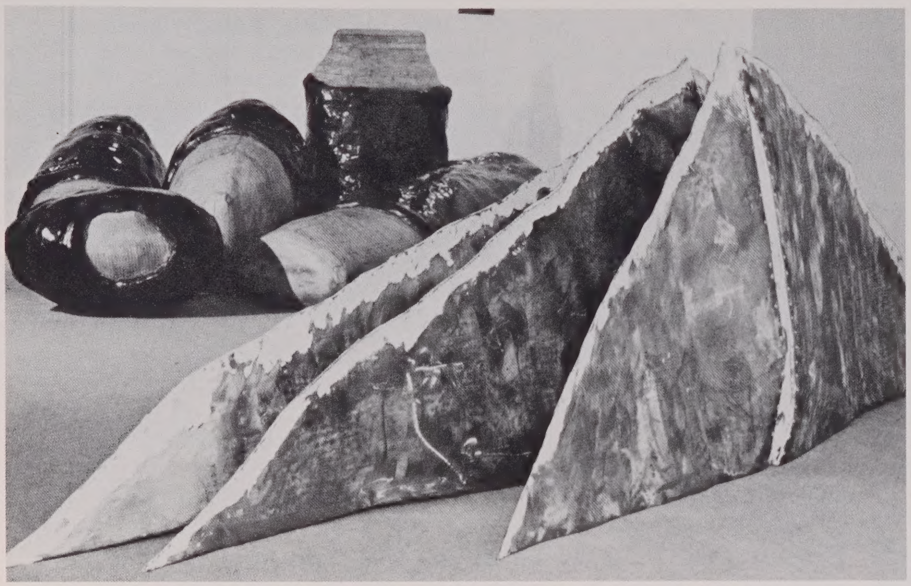
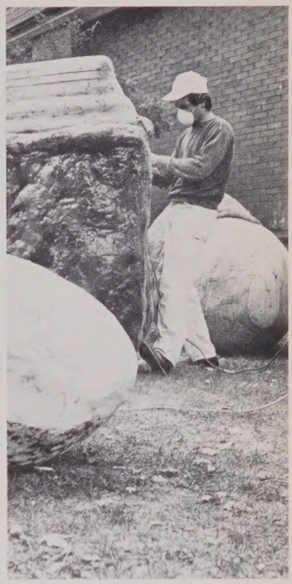


Photo: Randy Dunlop



Small Ice Formations, 1976, rolled metal; *Large Green Growths*, 1975, fibreglass and laminated plywood

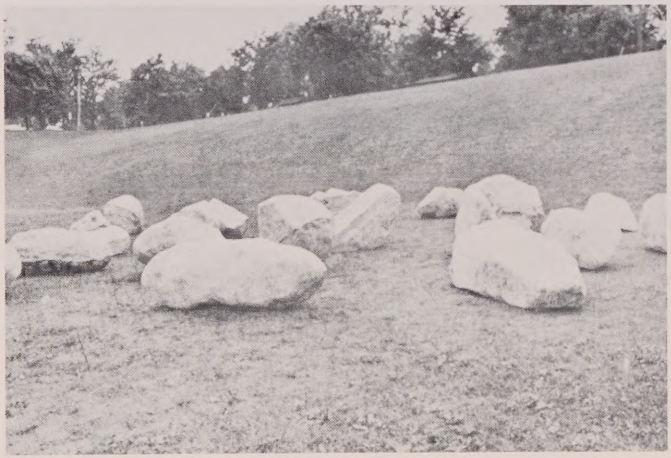


Photo: Randy Dunlop

Boulders, 1972-73, fibreglass

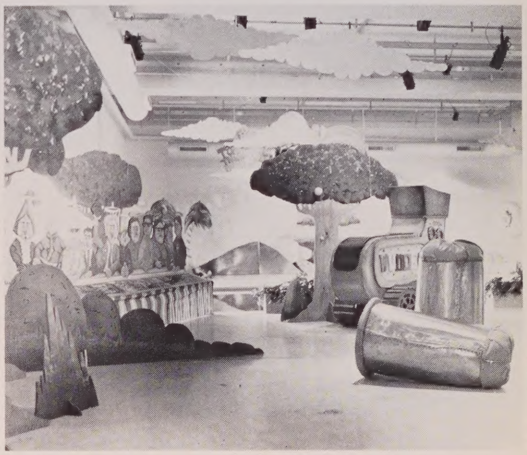


Photo: Phil Ross

Installation view of *Tom Benner's Third World Parity Kit* at the London Regional Art Gallery, 1982

Prior to 1979, my work was heavily influenced by the many different aspects of nature. Starting with the leaf collections in 1971, through the wave and boulder series (1972-1974), and ending with the growth and ice formation piece, I brought these environmental works into galleries, in order to provide people with a more intimate view of such phenomena. The culmination of these works came in 1976, when they were shown at the Art Gallery of Ontario in Toronto and the Sir George Williams Art Galleries in Montreal.

In 1979 I decided to produce a piece on Western man and his destructive impact on both the environment and his fellow creatures. Two and one-half years later, the works comprising *Tom Benner's Third World Parity Kit* were completed. This represents my ideas on the fabric of our lives, from government and the military to conglomerates, and its effect on the rest of the world.

I am currently working on pieces that speak of different animals, birds, and nature symbols used by older civilizations, as well as the meanings that these creatures and natural forms had in their lives. These pieces also portray the harm that modern man is inflicting on the existence of species such as the fin whale, polar bear, great awk, sea eagle, and puma. These ideas are depicted in sculptures, large woodcuts, and photo murals. I hope to convey the sense of loss for these animals that should be experienced and man's lack of understanding of his environment.

Tom Benner

Sculpture in a variety of media

Workshops

Available for workshops dealing with sculptural principles and techniques.

Education

H. B. Beal Secondary School, London, Ontario, 4-year, 1968

Recent Exhibitions

1982 London Regional Art Gallery, Ontario: *Tom Benner's Third World Parity Kit*
1981 The Art Gallery at Harbourfront, Toronto: *Tom Benner's Third World Parity Kit*
1980 Art Gallery of Hamilton: *Tom Benner – Jamelie Hassan*
1979 Forest City Gallery, London, Ontario: *Tom Benner's Third World Parity Kit*
1979 A Space Gallery, Toronto: *Forest City Gallery/ A Space Exchange*
1978 Forest City Gallery, London, Ontario: *Islands*
1977 Forest City Gallery, London, Ontario: *Ron Benner – Tom Benner*
1976 Sir George Williams Art Galleries, Concordia University, Montreal: *Tom Benner – Ron Benner*
1976 London Art Gallery, Ontario: *Selected Sculpture London*
1976 Art Gallery of Ontario, Toronto: *Tom Benner – Ron Benner*
1976 Art Gallery of Ontario, Toronto (circulating exhibition 1976-1977); The Art Gallery of Windsor; Saidye Bronfman Centre, Montreal; De Cordova and Dana Museum, Lincoln, Massachusetts; The Edmonton Art Gallery, Alberta; The Winnipeg Art Gallery, Manitoba; Glenbow-Alberta Institute, Calgary; Burnaby Art Gallery, British Columbia, and The Simon Fraser Gallery, Vancouver; London Public Library and Art Museum, Ontario: *Changing Visions – The Canadian Landscape*
1976 McIntosh Art Gallery, University of Western Ontario, London
1976 Rutgers University, New Brunswick, New Jersey: *Invitational Exhibition*
1973 Aggregation Gallery, Toronto: *Benner's Boulders*
1973 Trajectory Gallery, London, Ontario: *Tom Benner*
1971 McIntosh Art Gallery, University of Western Ontario, London: *Leaves of Grass*

Collections

Art Gallery of Ontario, Toronto
The Canada Council Art Bank, Ottawa
Holiday Rent-A-Car Systems, London, Ontario
Private

Awards

Canada Council, 1972, 1973, 1975

Henri van Bentum

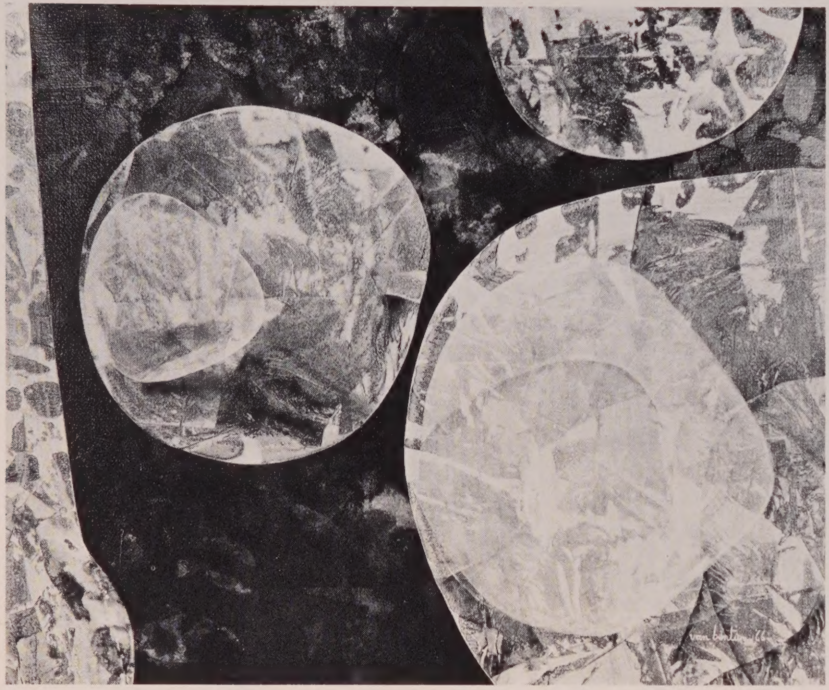


Photo: John Reeves

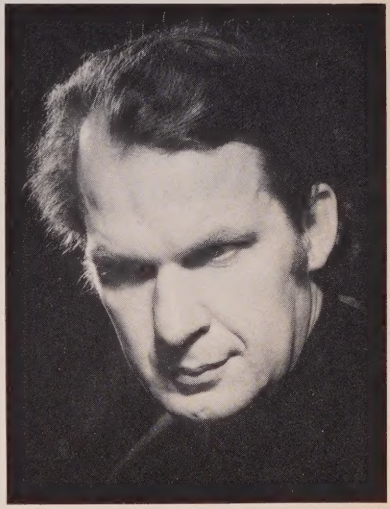


Photo: Robert Title

Henri van Bentum was born in 1929 in The Netherlands, son of a diamond-cutter. His schooldays lasted until age eleven, and the outbreak of World War II. He began painting at 22, for therapy during a long period of illness in a sanatorium in Holland.

Van Bentum immigrated to Canada in 1957. His career followed an upward spiralling path from "landscapes" to "mindscapes." He has experimented with and works in various media, and is a pioneer in the concept of professional artists visiting schools through such programmes as Creative Artists in Schools and Visiting Artists. These workshops centre on the awakening of our awareness of colour.

Van Bentum has exhibited both nationally and internationally, and his work is represented in Canada and other parts of the world. He is mostly self-taught.

Driven by a deep interest in other art forms and cultures of peoples of far-away lands—he has learned to speak six languages—van Bentum has travelled throughout the world, often studying, living and working at sites of ancient civilizations and with so-called "primitive" peoples.

"I see myself as a magician of the senses, a catalyst. My work unveils new worlds of pictorial imagery and meaning. By conscious actions I judge and complete what flows forth from the unconscious.

"The viewer may give his imagination free rein. Depending on his mental make-up, he will see micro-organisms, fantasia mindscape images, outer space or submarine life. He may discover that these creations have a language of their own. By searching for the secret forces of the universe, I turn within to find a spiritual value in life other than the common materialism of our times. In this search I give form to the hidden in Nature and of things to come, which in turn form me."

Arlene Berman

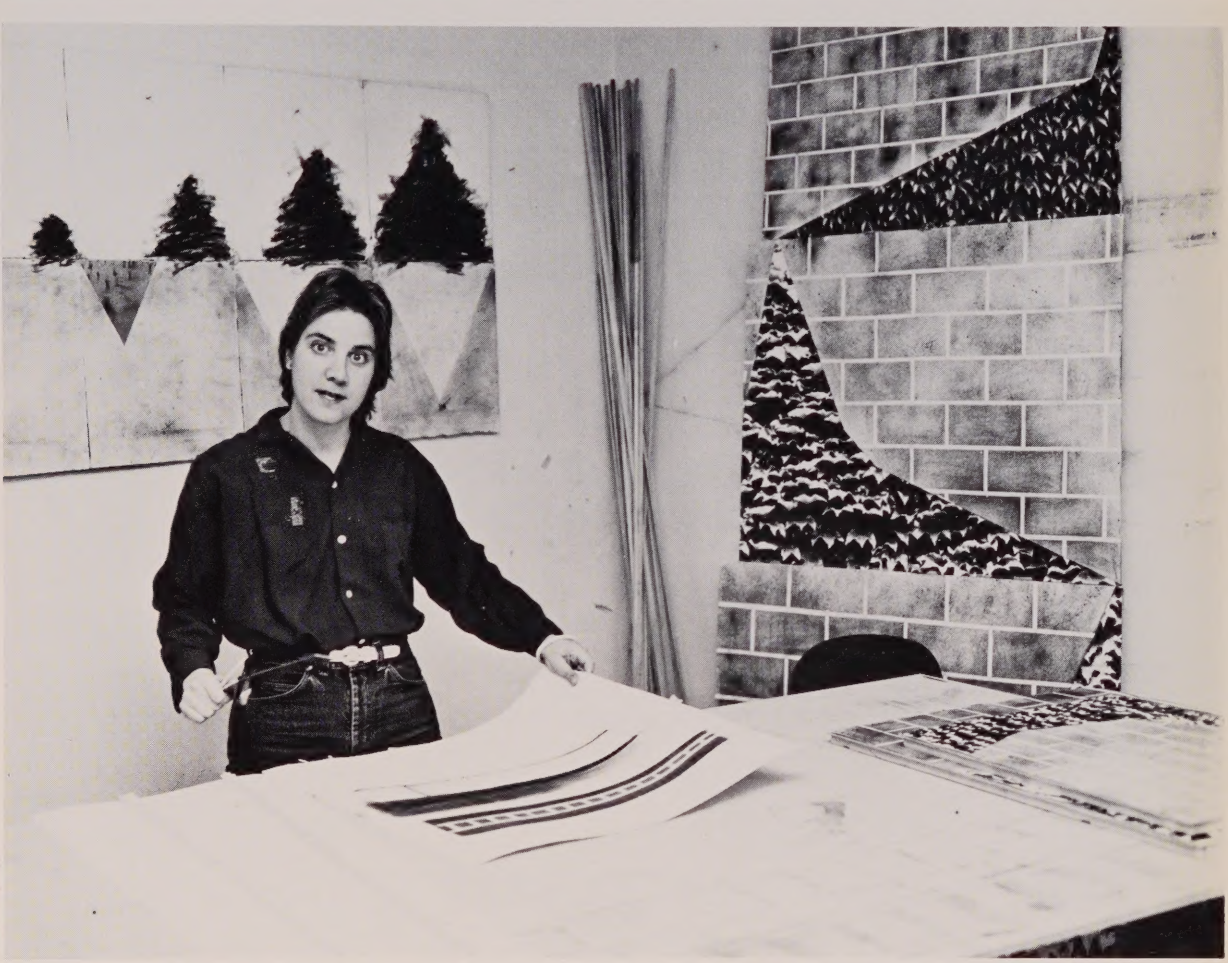


Photo: B. Spiegel

I begin with an idea, a texture, a photograph or a shape; something that suggests life force. Therefore, language is an important part of my constructions. Each construction describes an aspect of my own vision and is represented in the materials used. Materials such as photographs, paint, charcoal, paper and wood, act as catalysts. By juxtaposing photographs and painting, I try to bridge a gap between the organic and the technological. I photograph what I see, zoom in on texture, and pan fields. I paint patterned surfaces, gesture with line and illuminate with colour. Eventually I combine both elements. The photos represent mental fragments of the outside world, while the drawn and painted surfaces are organic in expression. This juxtaposition causes a tension that is sometimes fluid. Because the technically created image is so commonplace, I feel it is important to deal with its existence by manipulating it structurally or by using it to complete a gesture. In this way common images become the make-up of a personal vocabulary.

ARLENE BERMAN

Collage (paper, paint, charcoal, graphite, tape, adhesives, fixatives, photographs, wood, hardware)

Workshops

Available for workshops in multi-media, painting and drawing

Education

Ontario College of Art, Experimental Arts Department, Graduate 1979
Ontario College of Art, Drawing, Painting, Animation, Video, Sound Techniques, 1978-79
New York City Off-Campus Studies, Drawing, Painting, Video, 1977-78
Ontario College of Art, Drawing, Painting, Printmaking, 1976-77
Shasta Abbey, Mount Shasta, California, Zen Buddhist Studies, 1974-75
Sir Sandford Fleming Secondary School, 1966-69

Recent Exhibitions

1981	Mercer Union, Toronto
1980	YYZ Gallery, Toronto
1979	O'Keefe Centre, Toronto: *Group Show*
1979	Gallery 76, Ontario College of Art, Toronto: *Group Show*
1973	Metro Toronto Library: *Drawings*
1971	Metro Toronto Library: *Drawings*

Michaele Berman

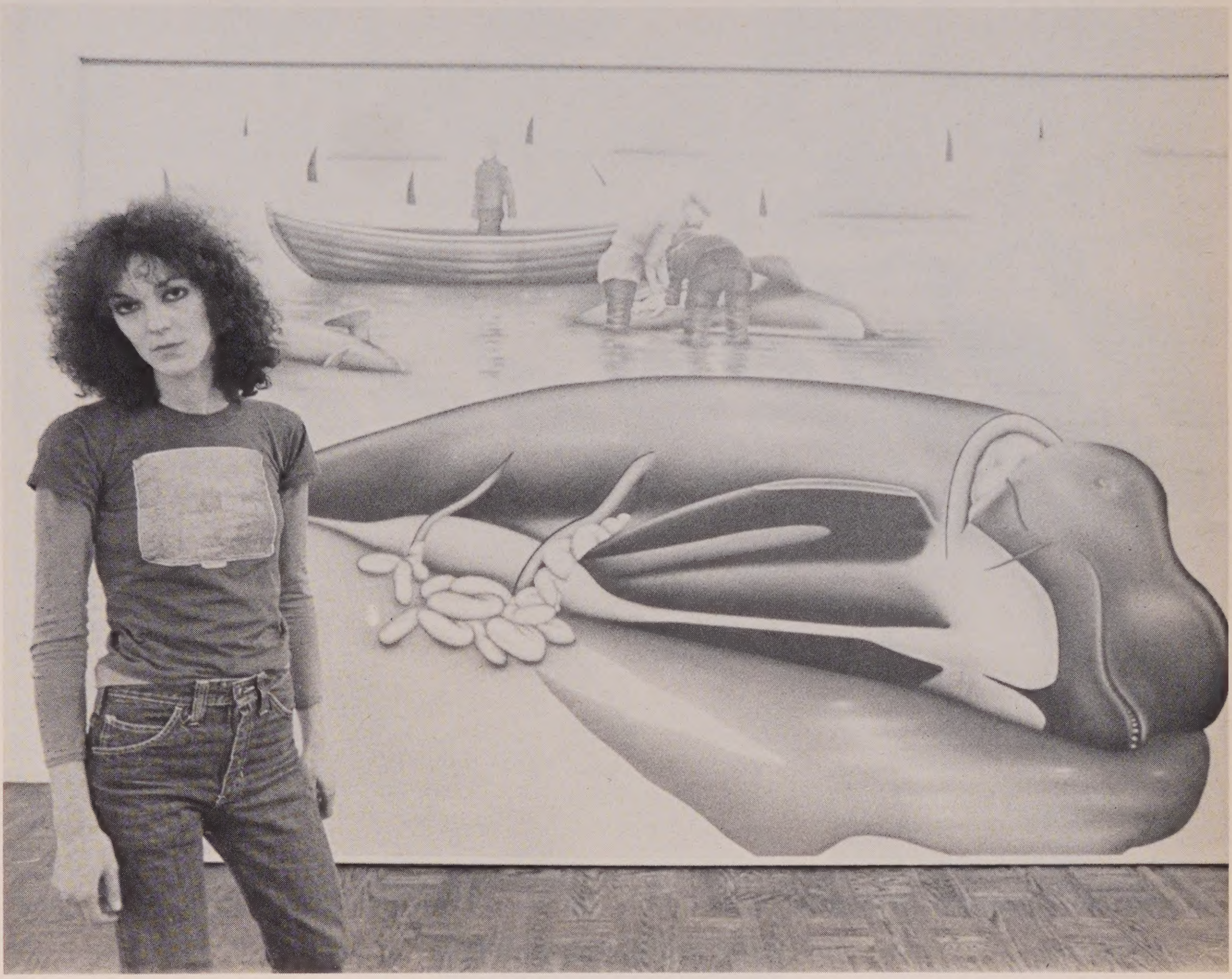


Photo: Reg Innell, *Toronto Star*

I am a realist painter and photographer. In January, 1976 at The Isaacs Galley I had an exhibition of huge air-brushed canvases derived exclusively from photographs. The theme of the show, called "Oceans of Blood," was whales.

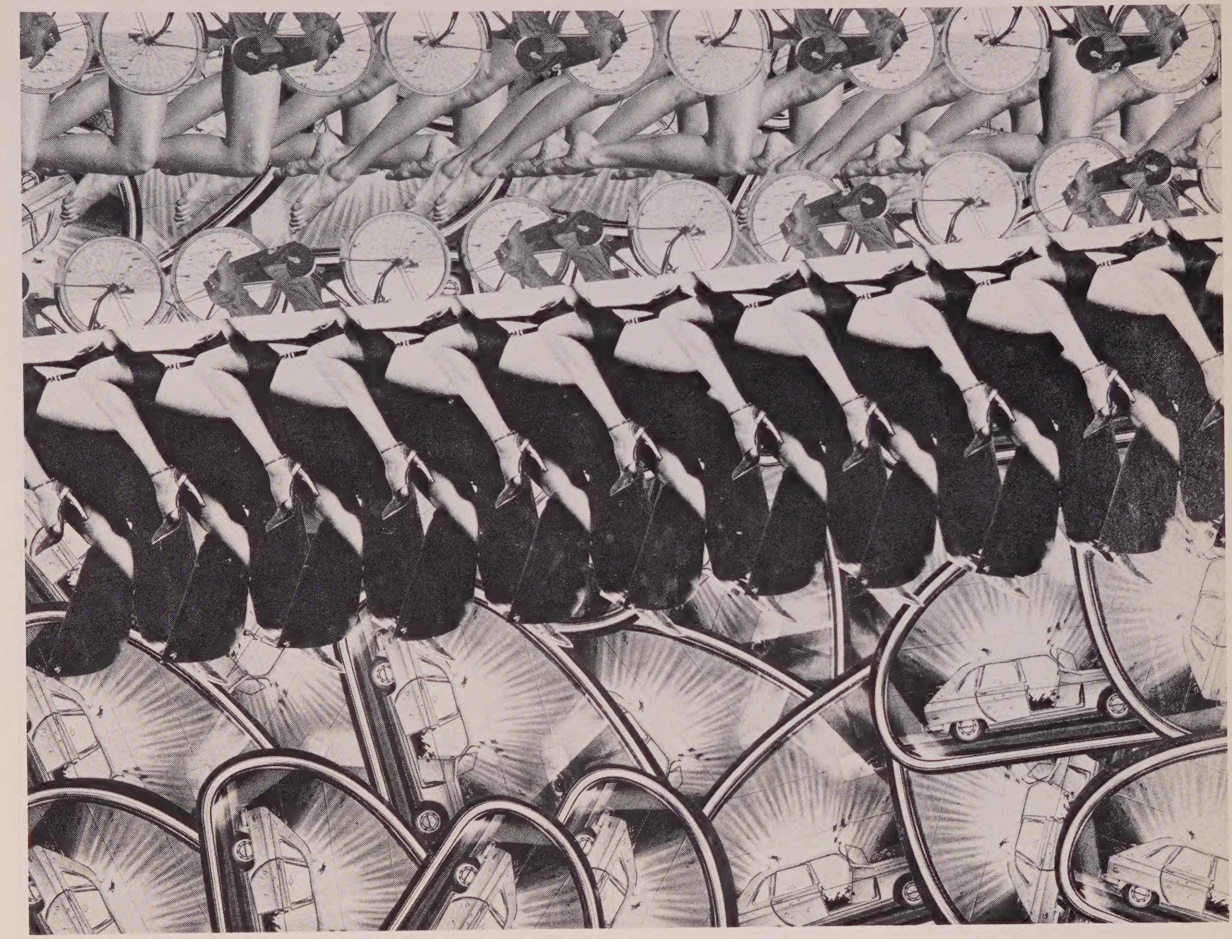
The last painting in that series, now in the collection of The National Gallery, depicted an Inuit family on the beach, distributing a whale they had just caught. As I did the painting, I realized that within the Inuit society, the killing of an animal is a cause of celebration, a sacred ritual . . . necessary for survival.

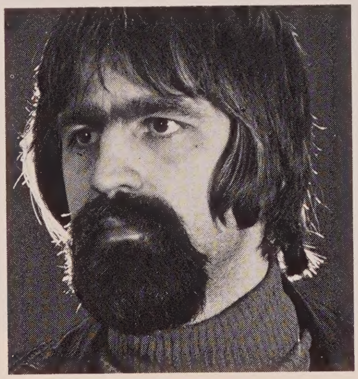
By July, 1976, I found myself in the Arctic, on the northern tip of Baffin Island. It was as if I had entered the painting. I spent 2½ months living outside taking photographs. For 2 weeks of that time, I travelled on the sea ice with an Inuit hunter and his family, in search of the Narwhal. We lived like nomads on the drifting ice pans of the Arctic Ocean, with nothing to eat other than the animals we caught on the hunt and ate raw. The experience was primal, and strange and exalted.

With 35mm colour prints I documented the entire journey—everything from the carcass of the whale I was eating, to animals withered on the tundra, dead of starvation. These images are very icon-like frozen monuments. They are elemental and basic in subject matter in that they deal with life and death. This is what the Arctic is about. It is bare of trees, the ground is frozen, nothing is hidden in the entire life cycle. The colours are muted, everything merges. Bones lie there undisturbed, resonating ancient songs—linking us to the past.

My photographs are narrative; they must be seen together, for they portray life within an ice-age hunting society, where the elemental powers still dominate man. I am using a contemporary medium to reveal these ancient forces and eternal rituals. I look at these photographs as an extension of my paintings; the grainy-ness of the surface corresponds to the surface of airbrushed canvases. What I am after is a photograph as a piece of art, in the same way a painting is dealing with colour, texture, form and most important, subject matter.

Hendrikus Bervoets

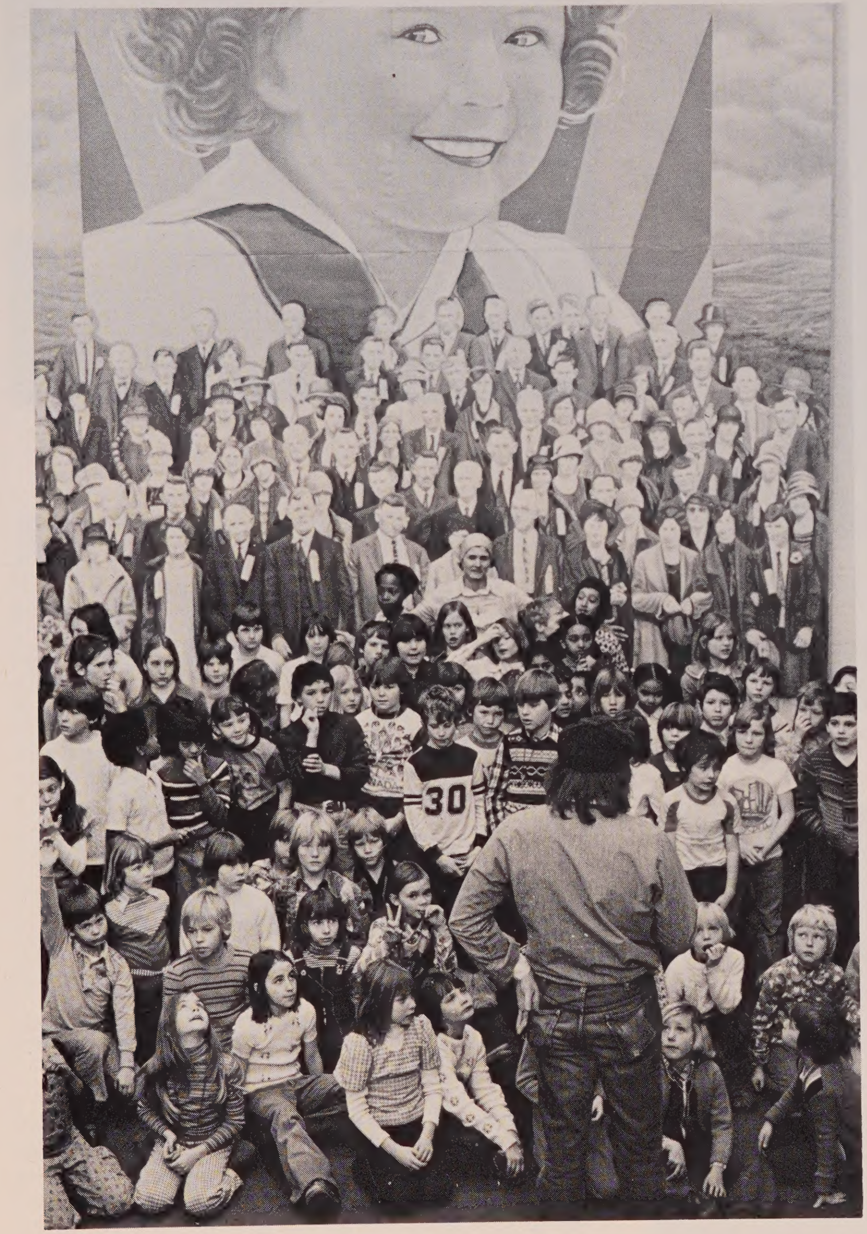


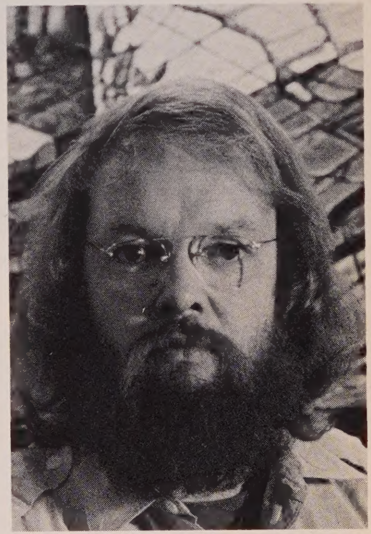


My work is like my heart, without it I cannot survive. When meeting people I try to give them a little of this feeling, and I do this through collage making because it is the easiest way to create an interesting piece of work.

I try to do for art what Bobby Orr does for hockey. "Making art speak" matters a lot to me. I want, most of all, for people to know that creating art is fun, and a good way to spend long winter nights, instead of watching TV with all its commissions of crimes. I also like to show that there is more to collage making than what meets the eye. By getting together with people of all ages and from all walks of life, I receive great satisfaction and a lot of knowledge about the ways of living and the feelings of others.

David Bierk





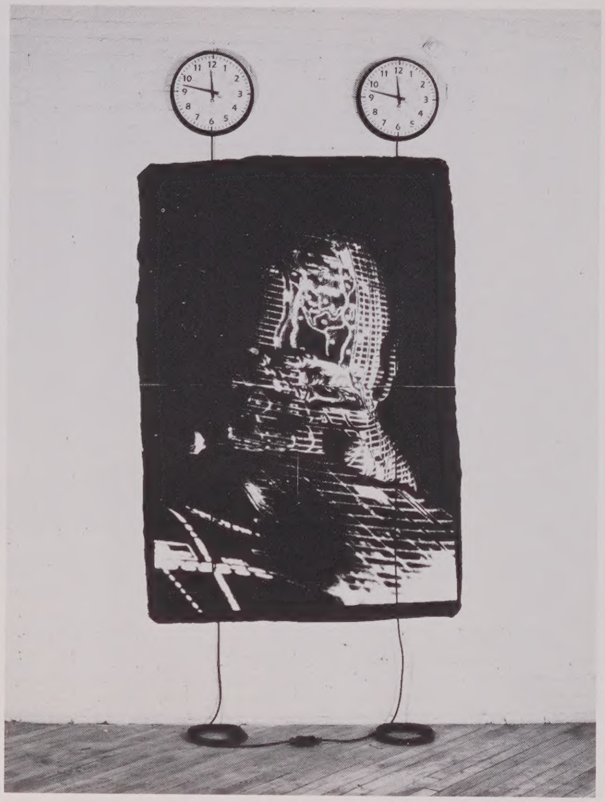
My art is the sum total of my experience. It comes from my upbringing in California, my academic training, life with my wife and children, my professional activities, my country—Canada, and it encompasses painting, printmaking and photography.

Subject matter mirrors life. Paintings are personal interpretations of self; meaning is within each viewer—introspective vision, emotion, and intellect. My recent work has been in the form of series—American youth series, friends series, video hero series and present production of the great Canadian rock series.

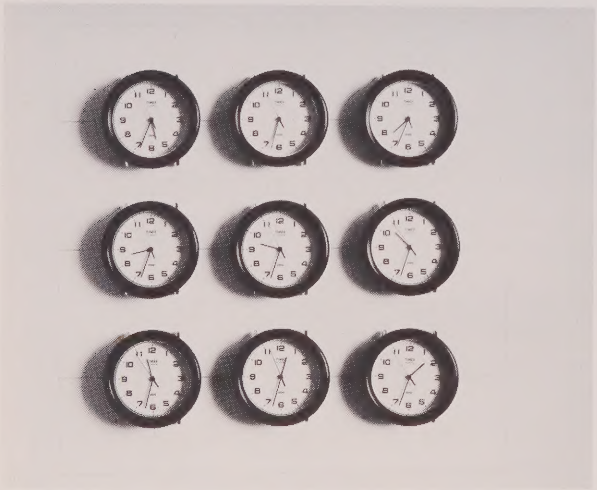
My professional involvement includes Director of Artspace, a cooperative art centre in Peterborough, member of the Faculty of Fine Arts, Sir Sandford Fleming College, Peterborough and a commitment to artists /community projects such as Artists with their Work, Creative Artists in Schools.

Alison Bindner Ouellette

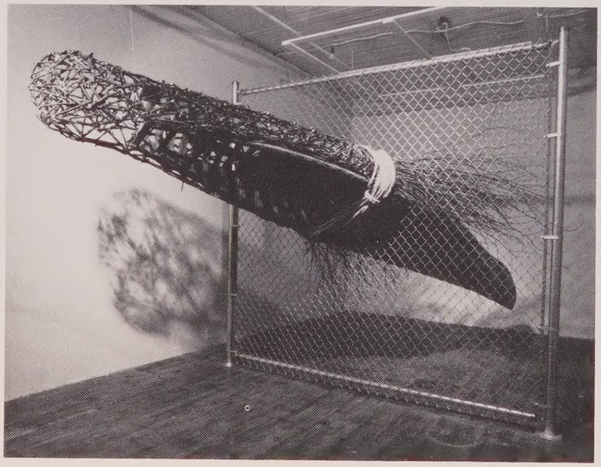
Photo: Robert A. Ouellette, 1994



Galvanic Response (installation), 1992, xerox, clocks, electrical cords and plugs, 3 x 1.5 m



Dissonant Measure: External (detail of installation), 1993, watches, photos, reinforced glass, cement base, 76.2 x 76.2 x 33.02 cm



Quand Je Te Transperce (installation), 1991, cedar strip canoe, birch branch canoe (4.27 m), chainlink fence (2.44 x 2.44 m), rope and beeswax

Permeability and transience of boundary is my working metaphor. Physically, the resulting work shifts from permanent objects and photographic images to impermanent installations. Whether a single work or complex site manipulation, the work addresses issues of shifting identity, referencing the language of body, space, time, sexuality and politics.

Alison Bindner Ouellette

Sculpture/Installation, Photography Based Works

Workshops/Lectures

Available to lecture on her own work from formal and theoretical views such as installation versus object-making and impermanence versus permanence. Also available for workshops on experimental photographic processes, black and white photography and computer manipulated photography.

Teaching Experience/Guest Lectures

University of Guelph, Guest Lecturer, 1992
Dundas Valley School of Art, Instructor, 1988, 1989, 1990, 1992
York University, Toronto, Guest Lecturer, 1986, 1987, 1992
Abled/Disabled Creative Arts Centre, Toronto, Guest Lecturer, 1991
McMaster University, Hamilton, Instructor, 1989
Seneca College, King City, Instructor, 1988
York University, Toronto, Teaching Assistant and Course Director, 1986, 1987
University of Western Ontario, London, Teaching Assistant, 1985

Education

York University, Toronto, MFA, 1987
University of Western Ontario, London, BFA, 1985

Solo Exhibitions

1994 Workscene Gallery, Toronto: *An Occupied Identity II*
1993 Workscene Gallery, Toronto: *A Boy's and Girl's View of Natural History*
1993 Niagara Artists' Centre, St. Catharines: *Politics of Gender*
1992 Workscene Gallery, Toronto: *Eratics*
1991 Workscene Gallery, Toronto: *Quand je te transperce*
1987 IDA Gallery of the Fine Arts Building, York University, Toronto: *Antithesis/Synthesis*
1986 IDA Gallery of the Fine Arts Building, York University, Toronto: *Woman/Cross/Mitre*
1985 Hillary Gallery, University of Western Ontario, London: *Anxiety of the Hidden Idea*

Group Exhibitions

1994 Villafranca di Verona Gallery, Villafranca, Italy: *Historia & Storie*
1994 Cold City Gallery (Off-site, former CBC Building), Toronto: *Mediatrics*
1994 A Space, Toronto: *The Constitution of a Nation*
1994 MacLaren Art Centre, Barrie: *The Intimate Stranger*
1994 New Gallery, Calgary: *The Constitution of a Nation*
1993 Cold City Gallery, Toronto: *Fundraiser*
1993 Red Head Gallery, Toronto: *Fundraiser*
1993 Gallery TPW, Toronto: *Fundraiser*
1993 Workscene Gallery, Toronto: *Fundraiser*
1993 The Gallery/Stratford: *The Intimate Stranger*
1993 Articule, Montréal: *The Constitution of a Nation*
1992 80 Spadina, 5th floor, Toronto: *By A Lady*
1992 Cedar Ridge Art Gallery, Scarborough: *Of Space and Time*^{2}
1992 A Space, Toronto: *Out of the Drawer*
1992 Workscene Gallery, Toronto: *Fundraiser*
1992 Toronto Photographers Workshop: *TPW Fundraiser*
1991 Workscene Gallery, Toronto: *Winterfunk*
1991 Toronto Photographers Workshop: *TPW Fundraiser*
1990 Casa de la Cultura Ecuatoriana, Quito, Ecuador: *Prints and Photos*
1990 Bloor Street United Church, Toronto: *Healing Images*
1990 Workscene Gallery, Toronto: *Members' Exhibition*
1989 Art Gallery of Hamilton: *Dundas Valley School of Art 25th Anniversary*
1989 McMaster Art Gallery, Hamilton: *McMaster/Dundas Valley School of Art Faculty*
1988 stART Gallery, Kitchener: *Py.ra.mis*
1988 SCM Bookroom, Toronto: *Hex*
1988 Faculty of Fine Art, York University, Toronto: *Feminist Paradigm*
1986 Faculty Club, York University, Toronto: *Works on Paper*
1985 McIntosh Gallery, London, Ontario: *University of Western Ontario Graduates*
1985 McIntosh Gallery, London, Ontario: *Great Western Photography Exhibition*
1985 Re: source Art Centre, London, Ontario: *7 for Photography*

Awards/Grants

Canada Council Grant, 1994
Ontario Arts Council Grants, 1988, 1991, 1992
Toronto Arts Council Grant, 1992

Bibliography

Bell Farrell, Carolyn. *The Intimate Stranger*. Stratford: The Gallery/Stratford, 1993 (catalogue).
Condon, Sean. "Artist's canoe shows unity and disparity of relationships." *The Standard* (St. Catharines), 4 February 1993.
Dionne Balz, Suzan. *La Constitution d'une Nation/The Constitution of a Nation*. Montréal: Galerie Articule, 1993 (catalogue).
Girling, Oliver. "Disturbing waves of radiation." *EYE Magazine*, 10 February 1994.
Goodman, Sheri. "Artist on stream to self discovery." *Guardian Express* (Welland), 24 February 1993.
Hanna, Deirdre. "By A Lady exhibit celebrates new women's art." *NOW Magazine*, 22 October 1992.
Hanna, Deirdre. "Cold City's off-site Mediatrics has polished cast." *NOW Magazine*, 17 February 1994.
Sandiford, Judith and Ronald Weihs. "Gallery Walkabout." *Artword*, Fall 1992, no.14/15, p.23, cover.
Sandiford, Judith and Ronald Weihs. "Gallery Walkabout." *Workseen Magazine*, Fall 1991, no.10, p.18.
Taylor, Kate. "Art About." *The Globe and Mail* (Toronto), 27 December 1991.
Taylor, Kate. "Art About." *The Globe and Mail* (Toronto), 4 October 1991.
Vivenza, Francesca. "Canadian Artists." *NEXT Magazine* (Rome), Summer 1993.

David Blackwood

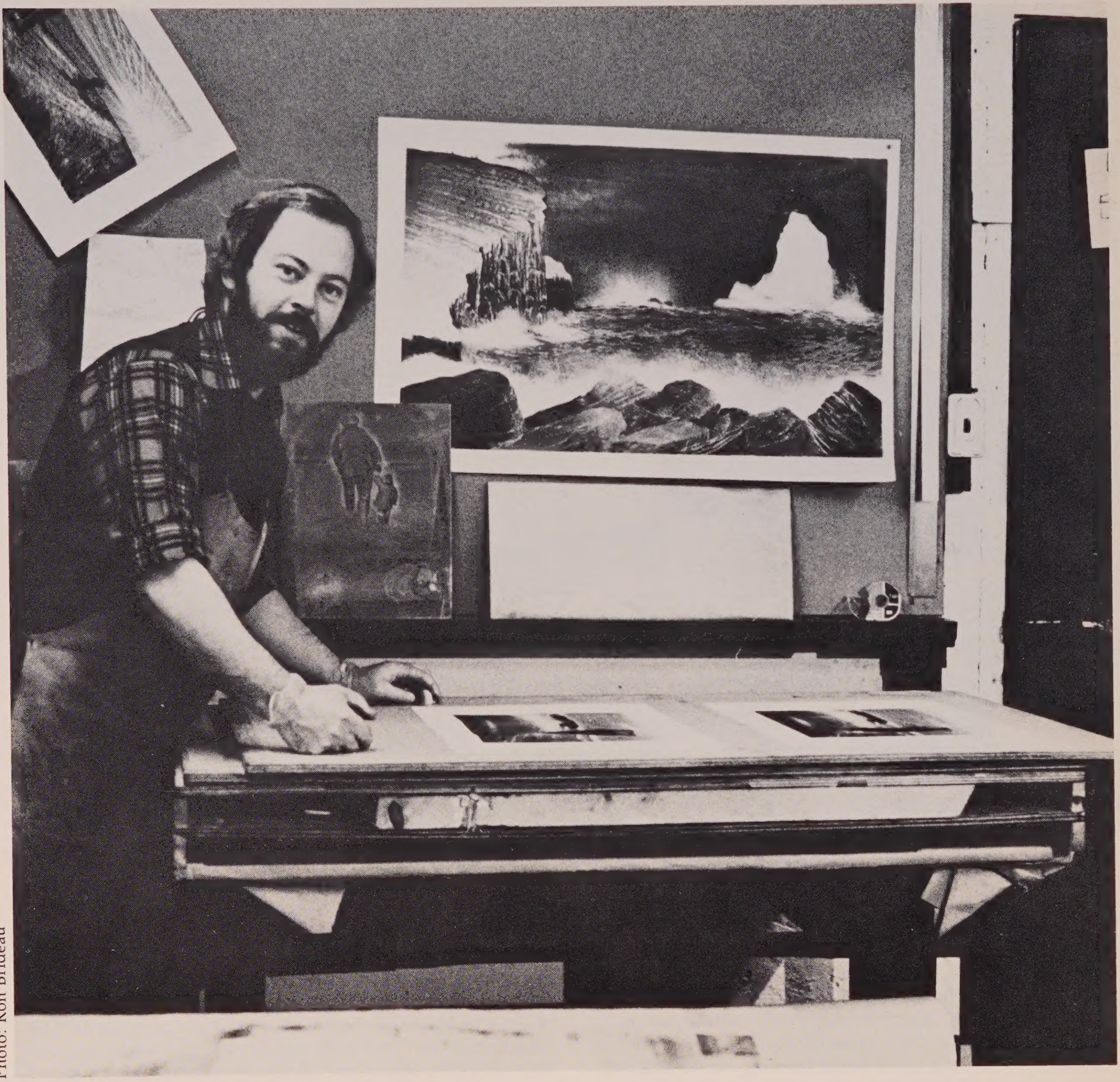


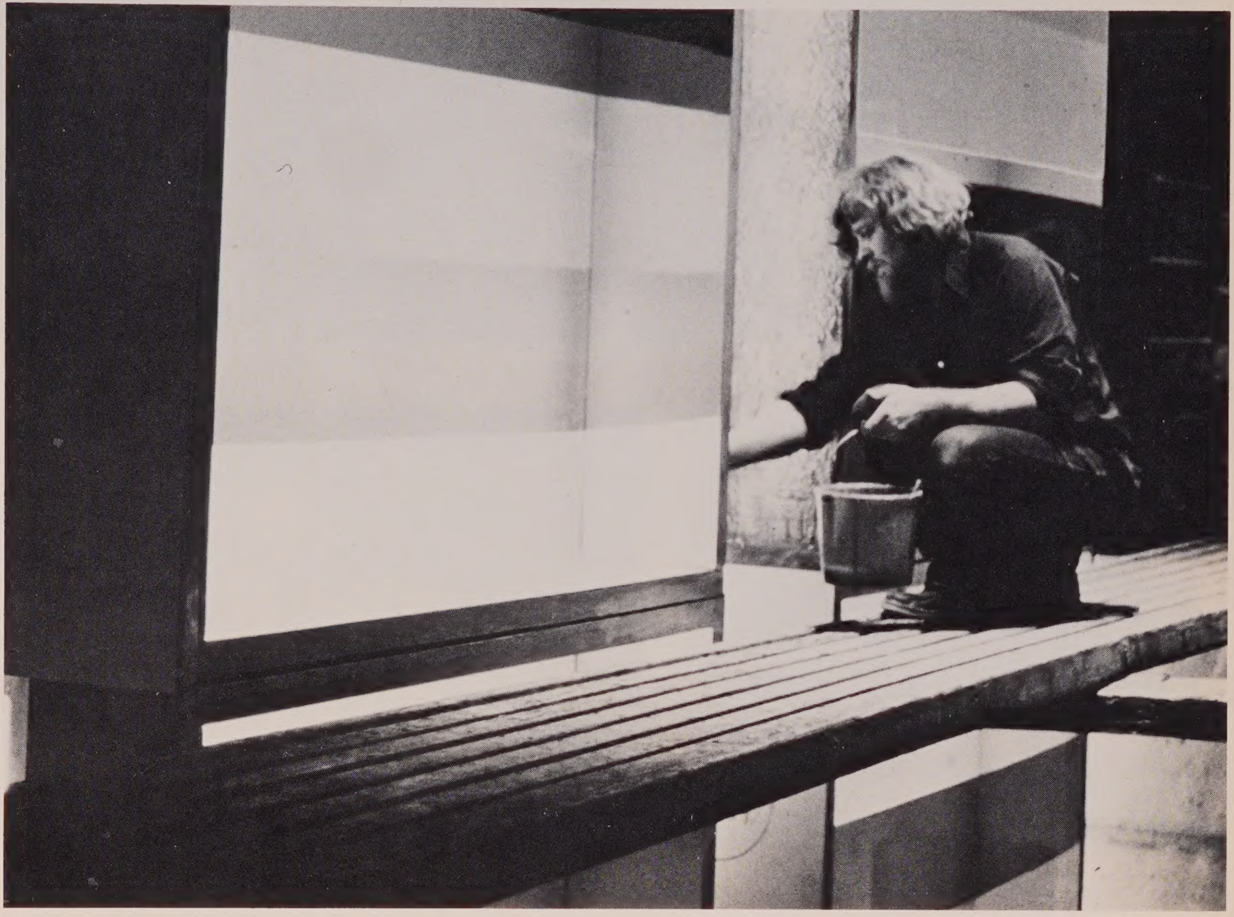
Photo: Ron Brideau

As a student at the Ontario College of Art (1959-1963) I was attracted to printmaking because of a strong interest in drawing and the exciting and highly creative atmosphere surrounding the then small printshop located in the basement of OCA and run by Fred Hagan. Throughout history the print has been a means of communication and I find the medium ideally suited to my own desire to express particular feelings about the place where I was born, Newfoundland, and its people.

I grew up in a small outport community, rich in seafaring heritage. This is what I know, understand, and love. It has formed the subject of my most important work for the last ten years. My earlier prints dealt with man and the sea. The most recent works deal with timeless relationships on the land, between children and their parents, grandparents, aunts and uncles, but always within view of the sea.

As an artist I was fortunate to have been born amongst these remarkable people. They have passed on to me certain qualities of self-sufficiency and independence and I can say, with no small measure of pride, that I have survived as an artist without the aid of the Canada Council or any other grant-giving body in Canada.

Zbigniew Blazeje



My work since 1964 has contained and explored many different electronic systems: the first were sound and light structures, fluorescent and phosphorescent painted wood and plastic random light switching systems that activated various film and plastic sculptures. In 1967, I produced my first large outdoor illuminated crystal structure, "Jewel-Multiplex-Response." It made electric sounds and lamps flashed as the viewer walked through photo-electric beams. In 1969, I created illuminated colour structural reliefs, variously programmed, which were shown at Hart House, University of Toronto. The principal innovation here was the introduction of a "Theremin" as the sound source for the lighting programming. In this way, I produced a spectator-controlled sound and light environment. "Theremins" produce complex sound oscillations as someone waves his or her hands above a special antenna. In 1973, I was commissioned to create a large colour relief for the lobby of Statistics Canada in Ottawa. This 14 x 22 x 2 ft. structure has two separate lighting systems operating at different times and sequences. One is a six-channel structural flasher on a twelve-hour timer, the other is a thirty-channel photo-electric sound and light display activated by the passerby.

I am now working on the multiple-channel programmed colour pillar, an extension of a work in progress, modulating bands of coloured plexiglas in illuminated frames. The piece would be in the form of a rectangular pillar based on the stacking of sixteen units, each four feet square. These individual units would form a complex design of horizontal bands of colour. This tall structure would show four separate colour compositions and also be programmed electronically. Each light channel (of a total of 48) would brighten and fade very slowly, almost imperceptibly. The effect to the viewer would be a very subtle shift in the register of a colour, building up to an optical flash of complementary colour . . . a synthesis of the sunrise/sunset phenomena.

My sculpture differs from traditional object art in that it attempts actively to involve the spectator. The piece responds to the presence of people and commences a programme cycle of sound and kinetic light. The audio-visual cycle is sequenced by myself. However, it is randomized by the movement of the viewer in proximity to the cybernetic sensors housed in the sculpture.

Marusia Bociurkiw

Photo: Skye Stewart

Photo: Skye Stewart

Still from *Night Visions*, 1989.

Photo: V/Tape, Toronto

Still from *Playing With Fire*, 1986.

SUPPORT
STRIKING
WORKERS
BOYCOTT
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Photo: Jude Johnston

Still from *No Small Change: The Story of the Eaton's Strike*, 1986.

Photo: Lee Gold

Still from *Stronger than Before*, 1984.

Up until a few years ago, I worked almost exclusively in documentary, producing work on feminist labour and poverty issues, working on a semicollaborative basis with various groups and trying to rework and challenge the documentary form.

My current work is concerned with developing narratives from a theoretical plane; with extending the text through a layering of images; and with providing pleasure, as well as challenging the assumptions of the viewer. A decade of involvement in feminism, the art community and other community groups gives resonance to my theoretical work and, happily, provides me with an audience that responds to and makes use of my videos.

In my last two narrative videos (*Playing with Fire* and *Night Visions*), the documentary impulse to record, to work against memory and construct history, was combined with the narrative impulse to tell a story well and imagine its outcome. The underlying themes of both videos are memory, history and cultural identity – and the spectre of their loss. A woman who has lost her sexual memory reconstructs a life for herself (*Playing With Fire*). A mother who is fighting a child custody case realizes her positioning in relation to the state and her own culture and passes this knowledge on to her own daughter. A lesbian photographer struggles to continue working in the face of state harassment and censorship (*Night Visions*).

Because of the ways in which the female body is fragmented within dominant representations (presented without history or community), I try to represent a whole female body, within a sexual, historical and political context.

Marusia Bociurkiw

Video

Workshops

Available for workshops in developing narratives for video/film/theatre, combining or reforming documentary, narrative and experimental forms, the body in feminist video/film (sexual and racial representation); social issue art; racism/anti-racism/cultural work; and lesbian/gay representation.

Education

Nova Scotia College of Art & Design, Halifax: B.F.A., 1981
Carleton University, Ottawa, 1975-77

Teaching Experience/Guest Lectures

Ottawa University: *Art/Censorship* Panel and Screening, 1989
Visual Studies Workshop, Rochester, N.Y.: *Reclaiming the Self* Workshop, 1989
Edmonton Women's Film Festival: *Women's Sexual Representation in Video* Workshop, 1988
Video In, Vancouver: *Feature-Length Video* Panel, 1988
Nova Scotia College of Art, Halifax: *Social Documentary Video, Feminist Art*, 1988
Ontario College of Art, Toronto: Feminism and Art Conference, *Feminism, Art and Class Workshop*, 1987
Women In Focus, Vancouver: *Censorship & Sexual Representation* Lecture, 1987
Regent Park Video Workshop, Toronto: Video Instructor, 1986-87.
Saskatchewan Socialist Conference: *Towards a Culture of Opposition* Lecture, 1985
A Space, Toronto: *Feminist Art Practice* Workshop, 1985

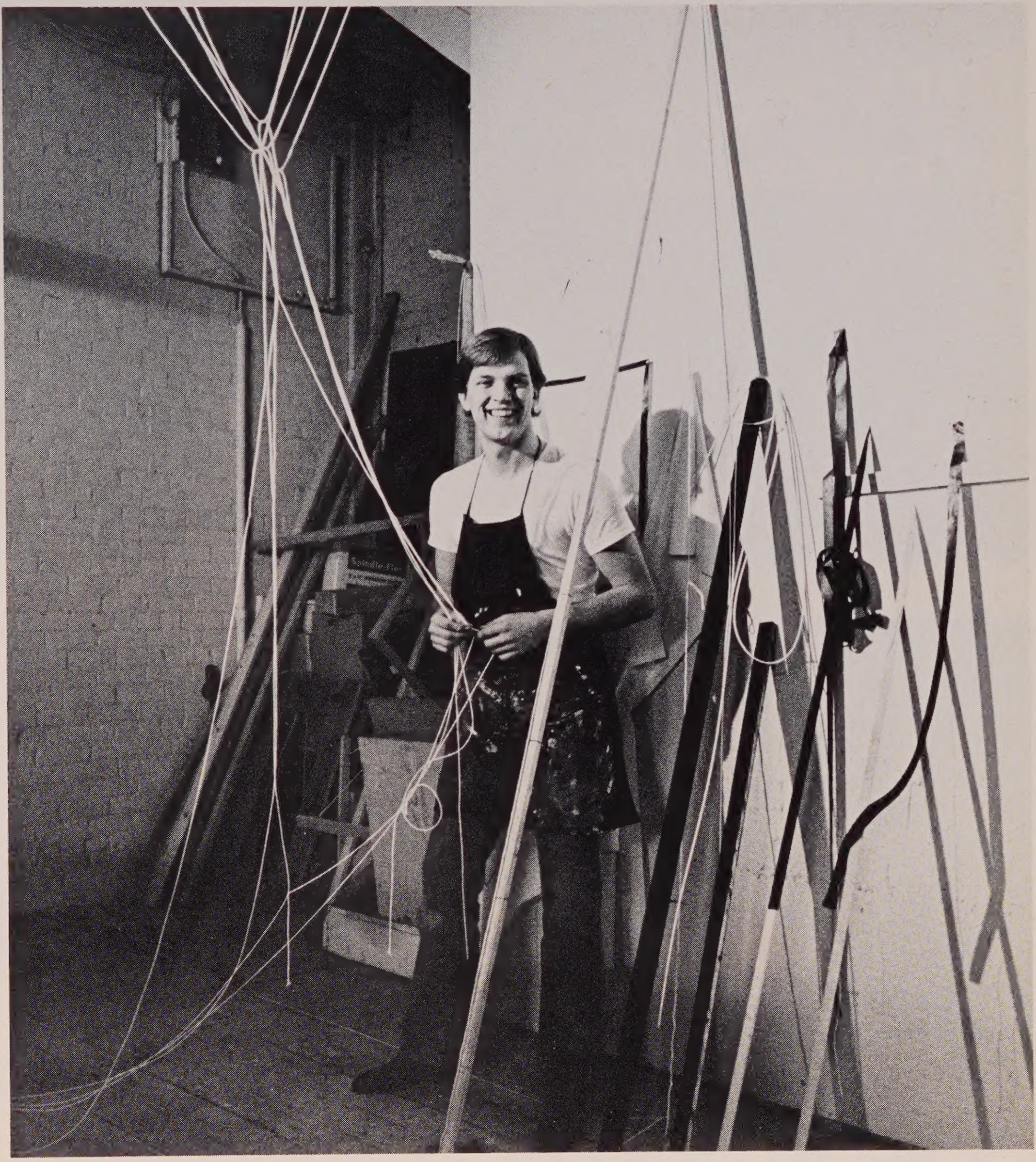
Selected Screenings

1989 Edmonton Women's Film and Video Festival: *Night Visions*
1989 British Film Institute, London, England: *Night Visions*
1989 The Glenbow Museum, Calgary; Video and Film from the Heart of the Heart of the Regions: *Night Visions*
1989 Michigan Women's Festival: *Night Visions*
1989 Collective For a Living Cinema, N.Y.: *Playing With Fire*
1989 Los Angeles Lesbian and Gay Film & Video Festival: *Playing With Fire* and *Night Visions*
1989 San Francisco Lesbian and Gay International Film & Video Festival: *Night Visions*
1989 Euclid Theatre, Toronto: *Night Visions*
1989 National Gallery of Canada and Vancouver Art Gallery; Rebel Girls Show: *Playing With Fire* and *No Small Change*
1989 Carleton University, Ottawa: *Playing With Fire* and *No Small Change*
1989 Ottawa University: *Playing With Fire*
1988 Video In, Vancouver; Feature-Length Video Festival: *Playing With Fire*
1988 4th International Festival of Films & Videos by Women, Montreal: *Playing With Fire*
1988 A Space, Toronto: *Bullets for a Revolution*
1988 Women Immigrants of London, Ontario: *Stronger Than Before* and *No Small Change*
1988 Centre for Art Tapes, Halifax: *Playing With Fire*, *Stronger Than Before*, *No Small Change* and *Bullets for a Revolution*
1987 Canada House, London, England: *Playing With Fire*
1987 Frameline, San Francisco: *Playing With Fire*
1987 A Space, Toronto: *Playing With Fire*
1987 Women In Focus, Vancouver; Visual Evidence Festival: *Playing With Fire*
1987 McGill University, Montreal: *Playing With Fire*
1987 University of Alberta, Edmonton: *Stronger Than Before*
1987 Syntax Gallery, Calgary: *Playing With Fire*
1987 National Film Board Theatre, Halifax: *75 Terrific Looks*
1986 Coming Together: A Women's Conference on Sexuality, Toronto: *Playing With Fire*
1986 Trinity Square Video, Toronto: *No Small Change*
1986 The New Work Show, Toronto: *No Small Change*
1986 Latitude 53, Edmonton: *No Small Change*
1986 Centre for Art Tapes, Halifax: *75 Terrific Looks*
1986 S.A.W. Gallery, Ottawa: *No Small Change*
1986 McMaster University, Hamilton: *No Small Change*
1985 Steelworkers' Hall, Toronto: *No Small Change*
1985 Mount Saint Vincent University Art Gallery, Halifax; Women and Peace Exhibition: *Stronger Than Before*
1985 Dixon Hall Community Centre, Toronto: *You Can't Keep Us Down*
1985 University of New Brunswick, Fredericton: *Stronger Than Before*
1985 Nova Scotia College of Art and Design, Halifax: *Stronger Than Before*
1984 The Rivoli, Toronto; Images of Resistance: Feminist Media: *Stronger Than Before* and *75 Terrific Looks*
1984 Canadian Images Film Festival, Peterborough: *Our Choice: A Tape About Teenage Mothers* and *75 Terrific Looks*
1983 Atlantic Film & Video Festival,Halifax: *75 Terrific Looks*

Videography

Night Visions	1989	Video/16mm film	colour	sound	55 min.
Bullets For a Revolution	1988	Video	colour	sound	30 min.
Playing With Fire	1986	Video	colour	sound	75 min.
Literacy Now!	1986	Video	colour	sound	25 min.
No Small Change: The Story of the Eaton's Strike	1985	Video	colour	sound	55 min.
You Can't Keep Us Down	1985	Video	colour	sound	22 min.
Black Perspectives	1984	Video	colour	sound	17 min.
Stronger Than Before	1984	Video	colour	sound	37 min.
Our Choice: A Tape About Teenage Mothers	1983	Video	colour	sound	37 min.
75 Terrific Looks	1981	16mm film	b&w	sound	9 min.

Andrew Bodor



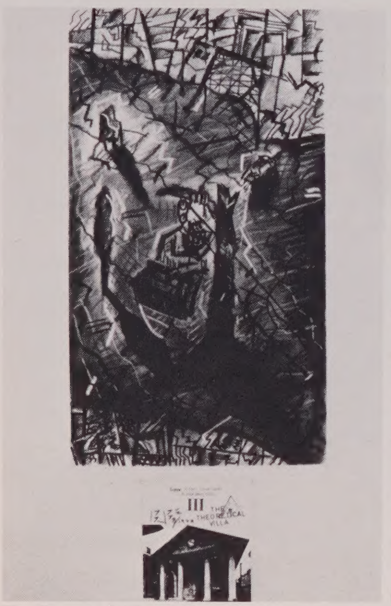
Traditionally, sculpture dealt with a volume that was tied to mass. It was essentially an act that displaced space.

And yet, it is not necessary to have mass to describe volume; four lines in space can have the same volume as four tons of mass. The point is not to displace space but rather to describe it.

Consider yourself as a thinking node on a three-dimensional canvas, sending out shoots through the continuous depth that surrounds you: not in order to displace but to describe, to measure space and with a line give direction to depth.

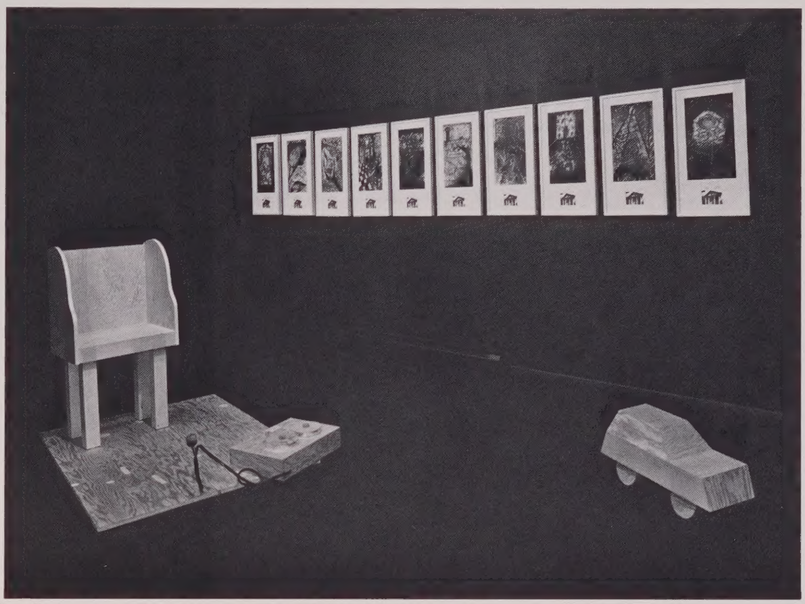
My work deals with this description of space.

Brian Boigon



The Theoretical Villa #3, 1984, mixed media, 45.7 x 61 cm

Photo: Courtesy S. L. Simpson Gallery, Toronto



Installation view of *The Theoretical Villa* at Gallery 76, Toronto, 1984

Photo: Courtesy S. L. Simpson Gallery, Toronto

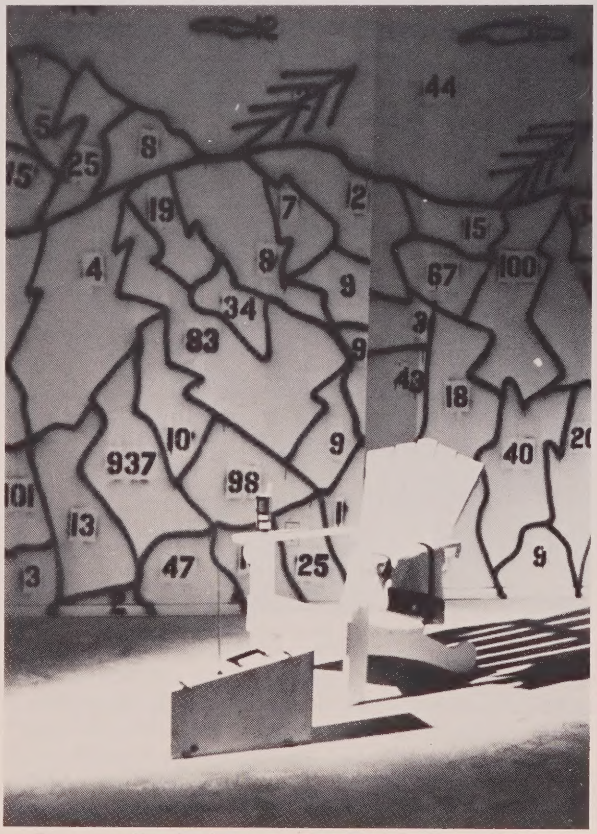
Expedition portrait of Brian Boigon on "The Sea View," Northern Canada, July 8, 1985

Photo: Susan Speigel

My artistic practice spans the academic precincts of Art and Architecture. The historical separation between these two disciplines is a twentieth-century phenomenon. I have been seeking to reconnect Art and Architecture through a recurring reference to the Museum (as a building type). I understand Art and Architecture to be forms of criticism. I generally work in thematic impulses and construct theoretical arguments between drawings and objects.

My work is constructed around fragmented narratives not unlike filmic sequences. I construct these narrations in the form of Installations, which can be deciphered into discrete objects or be comprehended as a whole work. I tend to work from theoretical propositions that have an intuitive intention.

An inexplicative logic,
A Hysterical motive which verges on Madness.



Installation view of *Mondrian's Holiday* at 515 Queen Street West, Toronto, 1983

Photo: Courtesy S. L. Simpson Gallery, Toronto

Brian Boigon

Sculpture/Installation, Drawing, Theoretical Architecture

Workshops

Available for workshops in Architecture and Representation/Drawing/Theory and Practice or Critical Theoretical Architecture/Sculpture/Drawing. Also available for lectures on his own work and practice as an artist.

Teaching Experience

University of Toronto, School of Architecture: Studio Professor, 1985
Architectural Association School, London, England: Guest Lecturer, "Museum Madness and Architecture Hysteria," 1985
Ontario College of Art, Toronto: *YYZ Presents: Artists/ Critics*, Guest Lecturer/Panelist, "Representations of the Now: Temper Tantrums," 1985
University of Toronto, School of Architecture: *Visual Arts Ontario Panel/Lecture: Art/Architecture*, Guest Lecturer, "Going Mental," 1984
University of Waterloo, School of Architecture: Adjunct Lecturer, Associate Adjunct Professor, Studio Professor, 1982-85
University of Waterloo, School of Architecture: Guest Lecturer, 1982-85
Ryerson Polytechnical Institute, Department of Architectural Technology, Toronto: Studio Critic/Design Instructor, 1981-82

Education

University of Toronto, School of Architecture: B. Arch., 1976-80
Ontario College of Art, Toronto, 1973-76

Solo Exhibitions/Performances

1985 S.L. Simpson Gallery, Toronto
1984 The Cameron Public House, Toronto: *Martyrs at the Barbeque* Performance Band
1983 515 Queen Street West, 2nd floor, Toronto: *Mondrian's Holiday: A 3-D Fresco*
1983 The Rivoli, Toronto: *Martyrs at the Barbeque* Performance Band
1983 The Rivoli, Toronto: *Hawaiian Apartment Wrestlers* Performance Band
1983 The Rivoli, Toronto: *Camp Fire Villains* Performance Band
1982 YYZ Gallery, Toronto: *Iconographic Crash*
1981 A Space, Toronto: *Installation/Renovation*
1981 Mercer Union, Toronto: *Virtual Image Machine Projection*
1980 A Space, Toronto: *Alternate Space*
1979 University of Toronto, School of Architecture

Group Exhibitions

1985 Republic Gallery, Toronto: *The Power of the Cross*
1985 Visual Arts Ontario, Toronto: *Project: Colourxerox*
1984 Camden Arts Centre, London, England: *Vestiges of Empire*
1984 The Art Gallery at Harbourfront, Toronto: *Something To Do With Space*
1984 Gallery 76, Toronto: *The New City of Sculpture*
1983 Württembergischer Kunstverein Stuttgart, Kunstgebaude am Schlossplatz, Stuttgart, West Germany: *Künstler aus Kanada: Räume und Installationen*
1982 Carmen Lamanna Gallery, Toronto: *Commentary 1982: Brian Boigon, John Brown, Marc De Guerre, Joanne Tod*
1982 Queen Mother Cafe, Toronto
1982 ChromaZone, Toronto

Selected Bibliography

Dobson, Zuleika. *Vestiges of Empire*. London, England: Camden Arts Centre, 16 November — 23 December 1984 (exhibition catalogue).
Fleming, Martha. "Brian Boigon." *Vanguard*, October 1980, vol.9, no.8, p.21.
Grenville, Bruce. "Brian Boigon . . . a spectacle of demolition." *Parachute*, June/July/August 1985, no.39, pp.39-41, 48-49.
Grenville, Bruce. "The New City of Sculpture." *C Magazine*, Fall 1984, no.3, pp.76f. (exhibition catalogue).
Hume, Christopher. "Boigon an artist for the '80s." *Toronto Star*, 13 November 1982.
Lebredt, Gordon. "Staging Mondrian: Notes on Brian Boigon's Mondrian's Holiday." *C Magazine*, Summer 1984, no.2, pp.8-13.
MacTavish, Catherine. "Brian Boigon, studio installation, Toronto." *Vanguard*, February 1984, vol.13, no.1, p.44.
Mays, John Bentley. "Boigan (sic) shows the way in." *The Globe and Mail* (Toronto), 5 December 1981.
Mays, John Bentley. "Probing the artistic process." *The Globe and Mail* (Toronto), 17 November 1983.
Mays, John Bentley. "Storytelling sculptors rout the formalists." *The Globe and Mail* (Toronto), 4 October 1984.
McFadden, David. "The Power of the Cross." *Vanguard*, April 1985, vol.14, no.3, p.43.
Monk, Philip. "Künstler aus Kanada." *Parachute*, June/July/ August 1983, no.31, pp.46-47.
Monk, Philip. *Language and Representation*. Toronto: A Space, November 1981 — February 1982 (exhibition catalogue).
Nemiroff, Diana. "Identity and Difference: Canadians at Stuttgart." *Vanguard*, Summer 1983, vol.12, nos.5/6, pp.18-21.
Osterwold, Tilman. *Künstler aus Kanada: Räume und Installationen*. Stuttgart,West Germany: Württembergischer Kunstverein Stuttgart, 10 February — 20 March 1983 (exhibition catalogue).
Rans, Goldie. "Something To Do With Space." *Vanguard*, December 1984/January 1985, vol.13, no.10, pp.34-5.
Sinclair, Richard A. *Something To Do With Space*. Toronto: The Art Gallery at Harbourfront, 21 September — 21 October 1984 (exhibition catalogue).

Andrea Bolley

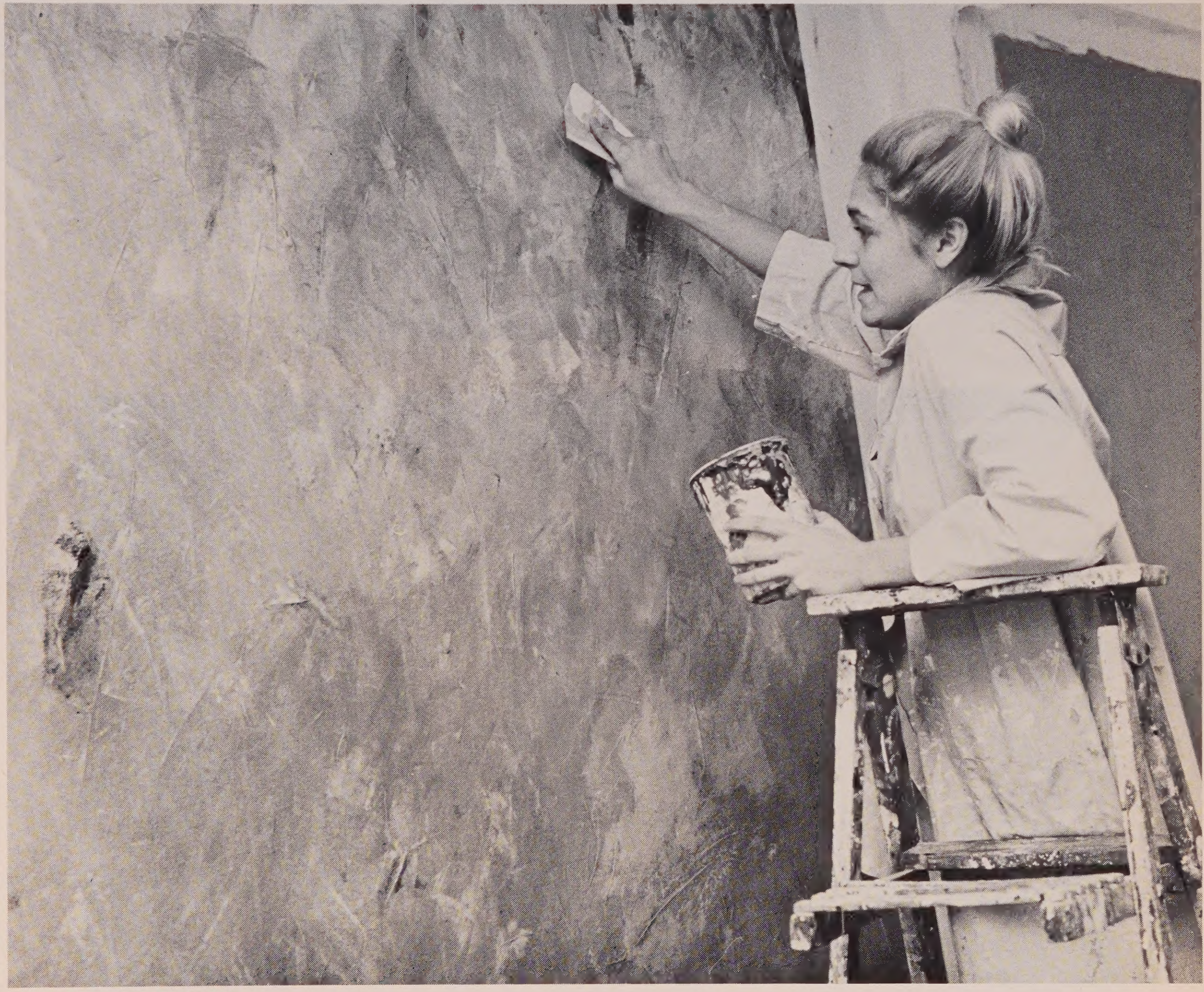


Photo: Paul Buer

Reviewing my experiences, past and present, it occurred to me that intuition is the substance of art.

Intuition precedes concepts.

Intuition is the product of feeling.

My work this year seems devoid of art issues. It stems from a feeling that reaches me from the cityscape, weathered buildings, whited-out billboards. Although visual images are stimulating, what is important in painting is paint.

My recent canvases utilize very limited value contrasts, usually within one or two analogous hues. When more than one colour is used, the second is revealed by scraping to the underpainting. In some cases that scraping becomes a very aggressive and intuitively subtractive type of drawing.

The composition and structure of my canvas develop through the process of colour exploration and I find the mystery of tonal painting provides a surface inviting prolonged inspection.

Therese Bolliger

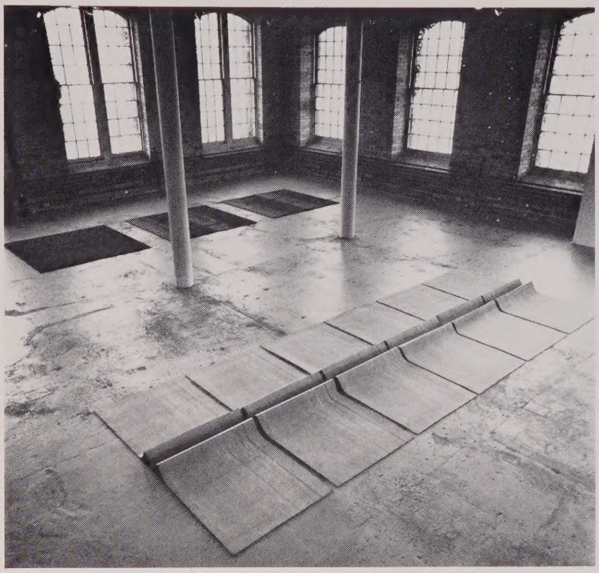
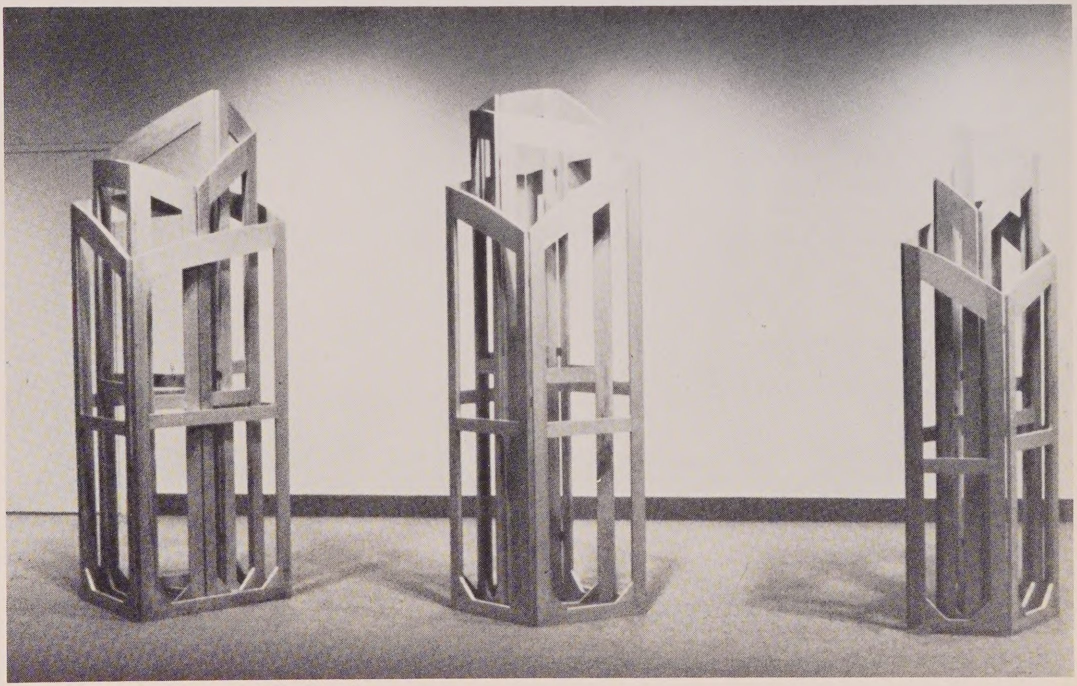


Photo: Carlo Catenazzi

Crease (foreground) and *Enclosures Series* (background), 1980, Factory 77, Toronto



Tower Piece I, 1979, installation at Art Gallery of Hamilton

My three-dimensional pieces contain allusions to architecture and can be understood as a system within which to experience space. Ambiguities in the viewer's perception of scale are intentional. The works on paper are closely linked to the constructions and often function as working drawings.

THERESE BOLLIGER

Constructions (wood, hinges) and floor works (tar paper, roofing materials)

Workshops

Available for workshops in sculpture or drawing. Possible sculpture workshops might explore the development of ideas from working drawings and models to three-dimensional works of art and the use of industrial materials for contemporary sculpture. In drawing workshops, the artist might explain the traditional use of graphic media (graphite, conte, charcoal, pastel) or juxtapose dry and wet techniques (i.e.: pencil and watercolour, crayons and acrylics).

Teaching Experience

Dundas Valley School of Art, Dundas, 1975 to present
Instituto Allende, San Miguel Allende, Mexico, 1972-74

Workshops/Lectures

Mohawk College, Hamilton, 1979
Lynnwood Arts Centre, Simcoe, 1978
Art Gallery of Hamilton, 1978
Artist's Workshop, Simcoe, 1976
Kitchener-Waterloo Art Gallery, Kitchener, 1975-76

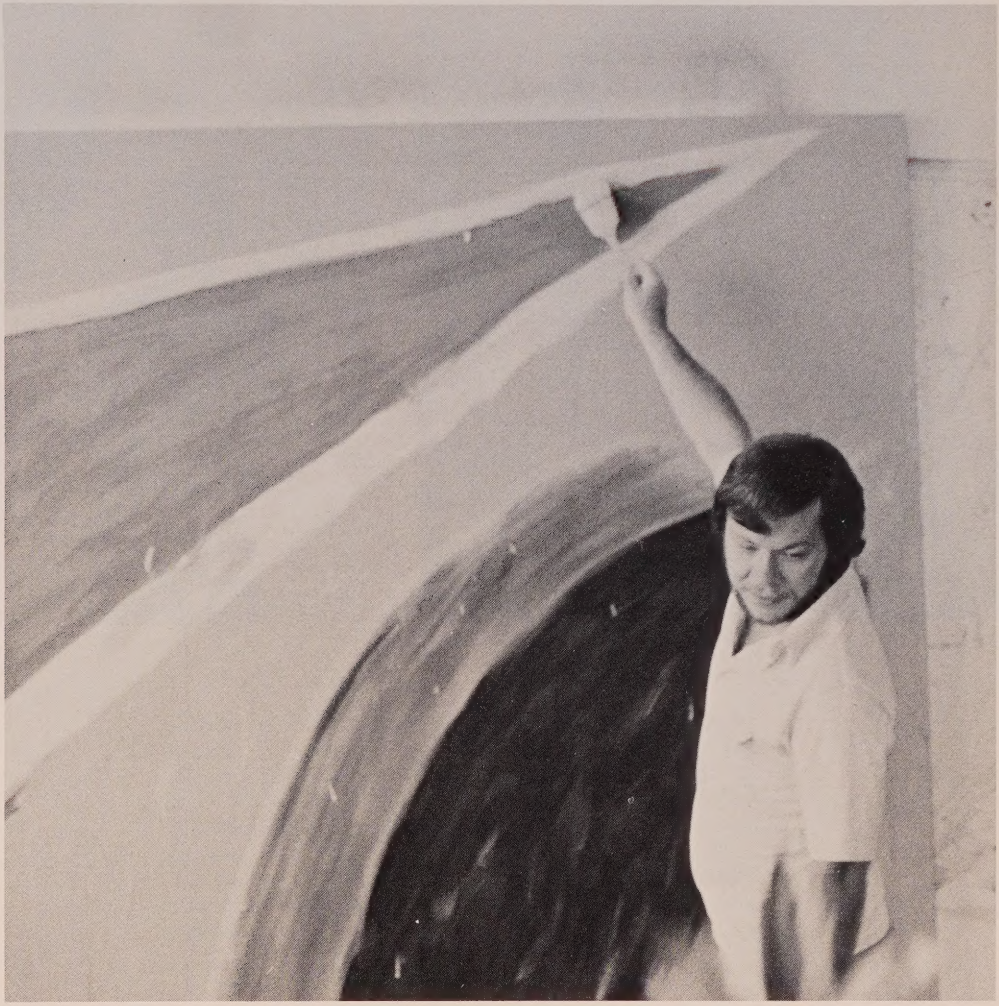
Education

Instituto Allende, San Miguel Allende, Mexico, (M.F.A.), 1971-72
School of Visual Arts, Berne, Switzerland, 1965-69
School of Visual Arts, Berne, Switzerland, 1960-61

Recent Exhibitions

1981	Allegheny College, Pennsylvania
1980	Factory 77, Toronto: *Work in Progress*
1980	Mohawk College Art Gallery, Hamilton
1979	Art Gallery of Hamilton: *Drawings and Constructions*
1979	Hart House Art Gallery, University of Toronto
1979	Pauline McGibbon Cultural Centre, Toronto
1978	Lynnwood Arts Centre, Simcoe
1977	Lynnwood Arts Centre, Simcoe
1977	Art Gallery of Hamilton and Kitchener-Waterloo Art Gallery, Kitchener: *Ontario Now 2*
1976	567 Gallery, Toronto
1976	Art Gallery of Ontario, Toronto, (Art Rental): *Drawing and Sculpture*
1975	Perth, Australia: *International Drawing Biennale*
1975	McMaster University Gallery, Hamilton
1974	Galeria Pintura Joven, Mexico City
1974	Instituto Allende Gallery, San Miguel Allende, Mexico

Richard Bonderenko



I paint. In acrylics, watercolours and sometimes oil paint. My paintings have been mainly non-representational except for the last series which was based on a plant. The new paintings are again non-representational. For the past ten years I have primarily worked on the floor and stretched the canvas later. This was partly due to the watery consistency of the paint. I am now working on a stretched canvas hung on the wall and with a thicker consistency of paint. My paintings are concerned with colour and the application of paint. No other particular philosophy is involved other than creating a purely visual stimulus.

Robert Bowers

Photo: The Globe and Mail, Toronto

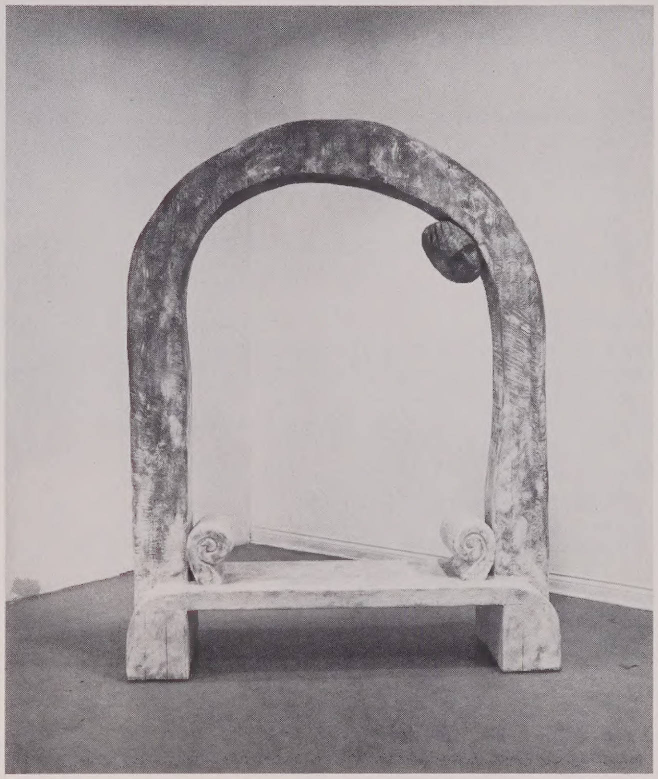


Photo: Peter MacCallum

Untitled, 1984, wood, paint, 2.4 × 2.1 × 0.5 m

Each work is an aspect of my desire to make objects, images, and places which are not only truthful to what I know, but effective expressions of the possibility of hope. I want to confront the viewer with the possibility of celebrating our mortality. I have no specific program for arriving at the finished work other than the need to stay awake. In the past few years nearly all of my works have been constructed of laminated cedar, carved and painted.

Robert Bowers

Sculpture/Installation

Workshops

Available for slide talks and interested in developing outdoor projects with specific communities.

Teaching Experience

University of Toronto: Drawing and Painting Instructor, 1983-84
Simon Fraser University, Burnaby, British Columbia: Sculpture Instructor, 1983
York University, Toronto: Sculpture Instructor, 1980-82

Education

York University, Toronto: M.F.A. Sculpture, 1980-82
Mendocino Arts Centre, Mendocino, California: Ceramics, 1975
Skidmore College, Saratoga Springs, New York: SIX, 1968
State University of New York at Albany: Graduate Program, Painting, 1965-67
Union College, Schenectady, New York: B.A. Psychology and Literature, 1961-63

Solo Exhibitions

1984 Grünwald Gallery, Toronto
1983 Simon Fraser University, Burnaby, British Columbia
1983 Grünwald Gallery, Toronto
1982 York University, Toronto: *Monument for Eden Sculpture Installation*
1982 Mercer Union, Toronto: *Sculpture*
1982 339 King Street West, Toronto: *Sculpture Installation*
1980 Mercer Union, Toronto: *Sculpture*
1980 The Ydessa Gallery, Toronto: *Sculpture and Drawings*
1978 Forum Gallery, Lexington Park, Maryland: *Drawings*
1976 Owens Art Gallery, Mount Allison University, Sackville, New Brunswick: *Sculpture, Drawings and Photographs*
1973 A Space, Toronto: *Game Farm Sculpture Installation*
1972 A Space, Toronto: *Sculpture and Video Works*
1971 A Space, Toronto: *Sculpture, Drawings and Video Works*

Recent Group Exhibitions

1984 A.R.C. (Artculture Resource Centre), Toronto: *The New City of Sculpture*
1983 Canadian National Exhibition, Automotive Building, Toronto: *Attitude*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 Grünwald Gallery, Toronto: *Bowers/Joliffe*
1982 The Guild Inn, Scarborough: *Contemporary Outdoor Sculpture at The Guild*
1982 The Art Gallery at Harbourfront, Toronto: *Public Place: Private Space*
1981 Toronto Sculpture Garden: *Inaugural Exhibition*
1981 The Art Gallery at Harbourfront, Toronto: *3 + 3 + 9*
1980 Alberta College of Art Gallery, Calgary: *Toronto*
1980 Mercer Union, Toronto: *Locations*
1979 Mercer Union, Toronto: *Locations*
1978 La Mamelle, San Francisco, California
1974 Everson Memorial Museum, Syracuse, New York
1974 Art Gallery of Ontario, Toronto: *Videoscape*
1974 Art Gallery of Ontario, Toronto: *Contemporary Canadian Art*
1974 Musée d'art moderne de la ville de Paris: *Canada Trajectories '73*
1973 A Space, Toronto
1972 Nova Scotia College of Art and Design, Halifax
1972 Musée d'art moderne de la ville de Paris

Bibliography

Dault, Gary Michael. "Multisculpturalism." *Toronto Life*, November 1982, pp. 141-143.
Etrog, Sorel. *Contemporary Outdoor Sculpture at The Guild*. Scarborough: The Guild, 3 August – 14 October 1982.
Fleming, Martha. "Robert Bowers, Ydessa Gallery; David Clarkson, YYZ Gallery." *Artforum*, February 1981, vol. XIX, no. 6, pp. 84-85.
Greenfield, Val. *Toronto*. Calgary: Alberta College of Art Gallery, 1980.
Hume, Christopher. "Art dealers delight in togetherness." *Toronto Star*, 9 March 1984.
Hume, Christopher. "The artist as wood carver." *Toronto Star*, 9 April 1983.
Mays, John Bentley. "Grunwald Gallery moves to Spadina." *The Globe and Mail* (Toronto), 26 March 1983.
Mays, John Bentley. "The journey of two artists from fringe to mainstream." *The Globe and Mail* (Toronto), 9 March 1984.
Mays, John Bentley. "Sculptures get room to breathe." *The Globe and Mail* (Toronto), 7 April 1982.
Mays, John Bentley. "Using the ordinary to say something special." *The Globe and Mail* (Toronto), 12 November 1980.
Oille, Jennifer. "A Question of Place." *Vanguard*, October 1981, vol. 10, no. 8, pp. 20-23.
Sinclair, Richard. "Robert Bowers, Grunwald Gallery, Toronto." *Vanguard*, Summer 1983, vol. 12, no. 5/6, pp. 42-43.
Tousley, Nancy. "A partial report on the state of Toronto art." *The Calgary Herald*, 25 September 1980.
Webb, Marshall. "Michael Joliffe and Robert Bowers at Grünwald Gallery." *artmagazine*, Summer/1983, vol. 14, no. 63/64, p. 28.

John Boyle

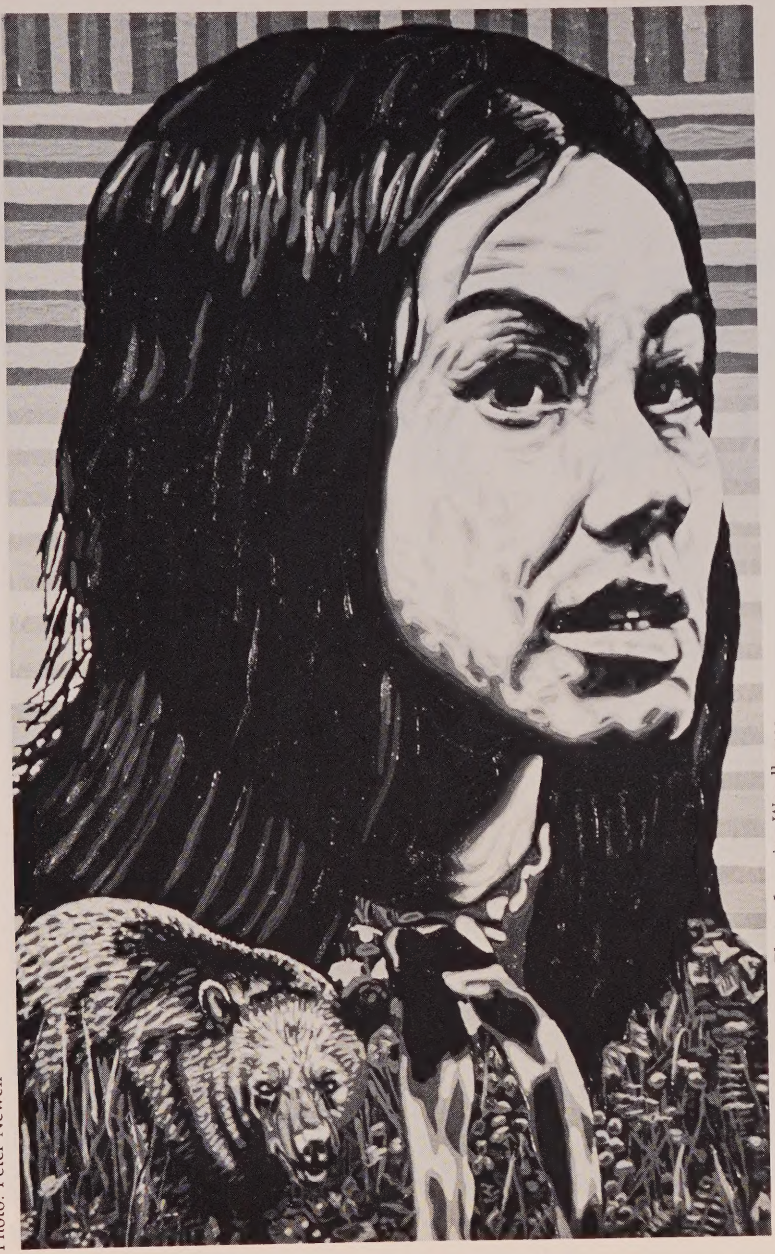


Photo: Peter Newell

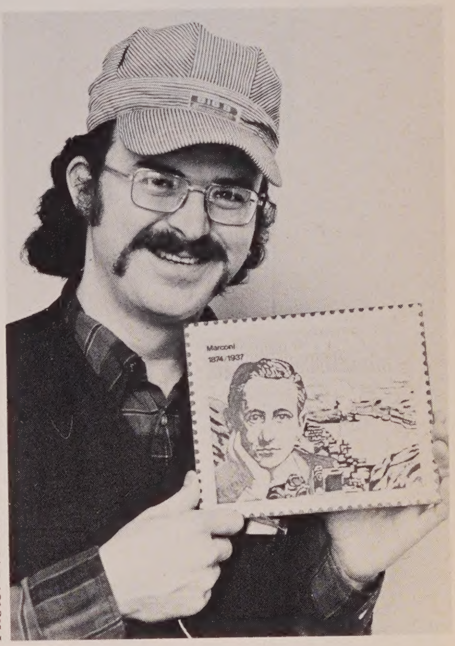


Photo: Lorraine Woodhouse

A full-time professional artist since 1968, I have concerned myself primarily with figurative colour painting. The whole picture is important to me, the drawing, the colour, the surface, but the content is paramount. Since I began painting, I have been obsessed with exploring the Canadian landscape of my everyday experience, and examining the people, friends, local or national heroes or villains, who share my heritage and go unashamed into the world as full human beings. Nudes, especially male nudes, have also frequently appeared in my work. The male nude like the Canadian hero figure has always seemed to me to be an area that has not often received extensive and confident treatment by artists in Canada.

I am naturally fascinated by the contemporary national art of the United States, of England, of France and of other parts of the world. But I can't accept the notion that there is an international art that comes from nowhere, and that Canadians must reject their heritage and their Canadian experience in order to become part of it.

Robert Bozak

From 1967-69 my work was primarily that of a potter, producing one-of-a-kind pots. I then abandoned the utilitarian form to make sculpture in ceramic and other materials. In 1972 representational imagery became an important factor in my work. The change came about as a result of watching hockey on television; a camera on a tripod recorded the images of interest to me. They were primarily of the Montreal Canadiens, in particular a player by the name of John Ferguson. He impressed me more than any other because of his intense desire to win—his will. The resulting photographs became art works, either part of the work or research for it. As a consequence of observation, other aspects of the game became apparent aside from the obvious beauty and excitement. These were mainly the greedy, unethical and immoral activities of management, executives, agents and other non-players associated with the game. Those sentiments were also incorporated into my work.

Television was mainly responsible for involving me with my environment and, as a result, for my using it as a source for art works. People and their activities are important to me—my activity is that of documenting this importance.

Alison Brannen

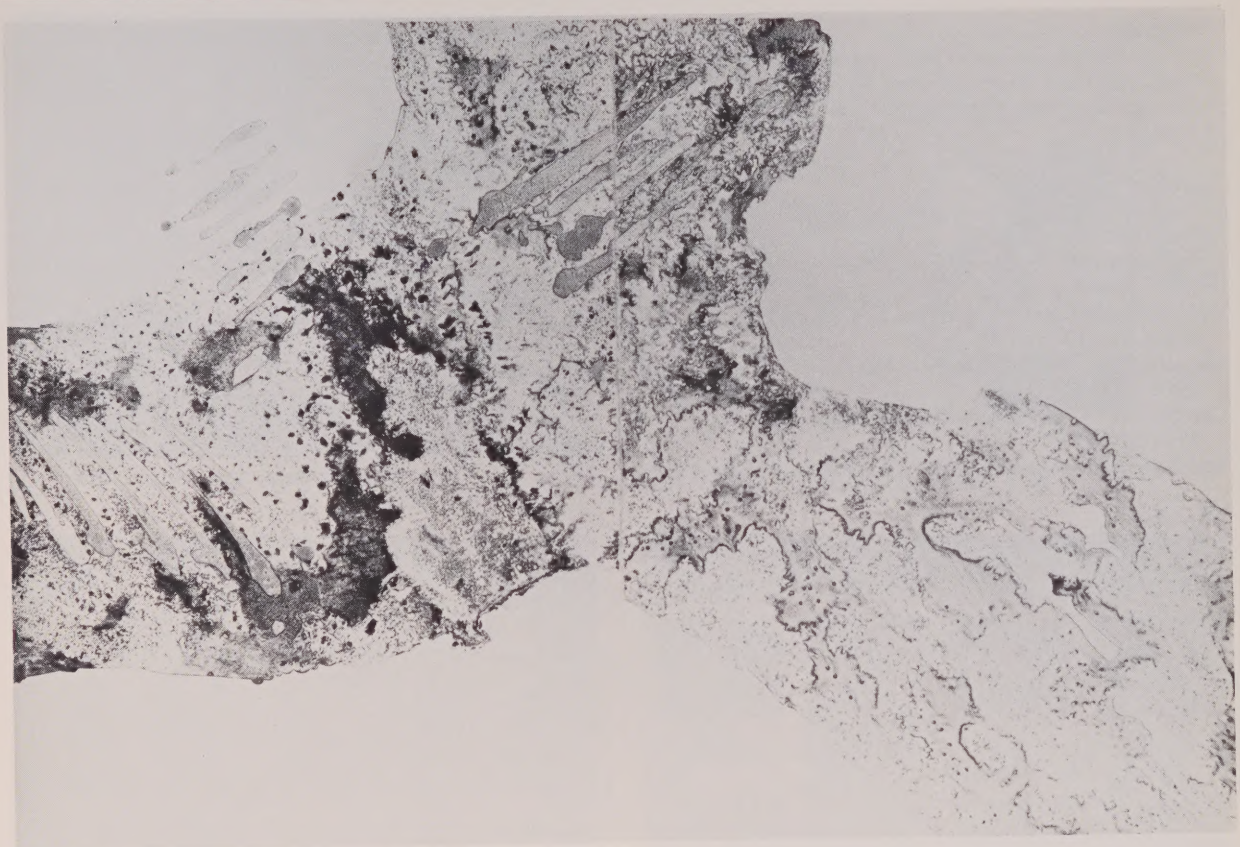


Photo: Alison Brannen

Uncharted Water #2, 1981, lithograph, 30″ x 44″

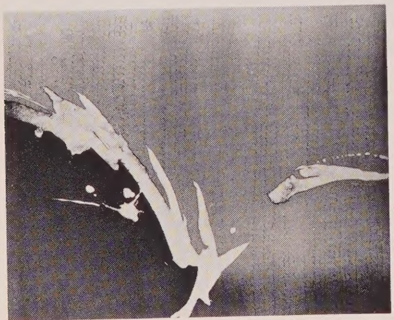


Photo: Alison Brannen

Sunblind, 1980, lithograph, 28¾″ x 34½″

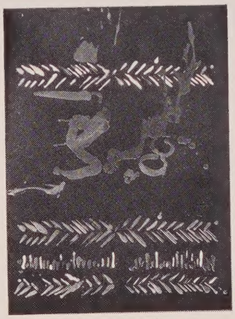


Photo: Alison Brannen

Untitled (Black Print), 1978, lithograph, 22″ x 30″

Photo: John Richmond

The process of printmaking satisfies a need to be physically active in my work. It provides a structure for me in which to create and a means to become aware of my perceptions. The mundane repetition of the process is as familiar to me as cooking or housekeeping. The lithographs take time to proof and print, thus pacing my decisions and enabling me to slowly consider my next step.

The actual marks or brushstrokes are set down in seconds. I am interested in pattern and the sensory appeal of the marks or motifs on the surface. The content of the works deals with opposing forces, fluid floating forms and the boundaries or structures in which they exist. The marks frequently refer to water and rock imagery, and more indirectly to my own dream imagery. The prints seek to be visual equivalents for the vision within.

Alison Brannen

Printmaking (lithography, intaglio, screen, and relief printing)

Workshops

Available for workshops in printmaking, lithography and etching, relief and screen printing. Slide presentations on the history and present structure of the Tamarind Institute of Lithography.

Teaching Experience

University of New Mexico, Albuquerque, Drawing Fundamentals, 1982
The Banff Centre School of Fine Arts, Alberta, Printmaking Technician, 1980
Art Gallery of Ontario, Toronto, Printmaking Studio Instructor, 1978-1980
Toronto School of Art, Toronto, Silkscreen Instructor, 1980
Ontario Arts Council, Creative Artists in Schools Program, 1979
Art Gallery of Ontario, Toronto, Education Officer, 1977

Education

University of New Mexico, Albuquerque, MA, 1982
York University, Toronto BFA, 1976

Exhibitions

1982	University of California, Los Angeles: *National Print Exhibition*
1982	Fine Arts Center, University of New Mexico: *Graduate Exhibition*
1981	Teaching Gallery, University of New Mexico: *Student Exhibition*
1980	The Art Gallery at Harbourfront, Toronto: *Open Studio 10th Anniversary Exhibition*
1980	Guelph University, Guelph: *Open Studio Print Show*
1979	Albright-Knox Art Gallery, Buffalo: *Open Studio Print Show*
1979	Fine Arts on Markham, Toronto: *York University Alumni Exhibition*
1979	A.C.T. Gallery, Toronto: *Toronto Printmakers' Invitational*
1979	Market Gallery, Toronto: *Pressure 79 Print Exhibition*
1978	Ontario Society of Artists, Toronto: *New Members' Exhibition*
1978	Eaton Gallery, Toronto: *Open Studio Print Show*
1978	Gallery Brand, Oakville: *Alison Brannen and Sigitta Seideman*
1977	University of Calgary, Alberta: *Banff Winter Show*
1977	Alberta College of Art, Calgary: *Albertawork*
1977	Art Gallery of Burnaby, British Columbia: *9th Burnaby Biennial Print Show*
1977	Ontario Society of Artists, Toronto: *Image 77*
1976	York University, Toronto: *Solo Show of Paintings and Prints*

Collections

Banff Centre Permanent Collection, Alberta
Lithography II, Albuquerque, New Mexico
Open Studio, Toronto
Peter Dunkerley and Associates, Toronto
Toronto City Hall, Toronto
Toronto Dominion Bank, Toronto
University of New Mexico, Art Museum, Albuquerque, New Mexico
Western Cooperative Fertilizers, Ltd., Calgary

Awards

Canada Council Travel Grant, 1980
Pressure 79 Print Exhibition, Toronto, Award of Merit, 1979
9th Burnaby Biennial, British Columbia, Purchase Award, 1977

John Brown

Photo: Courtesy Carmen Lamanna Gallery

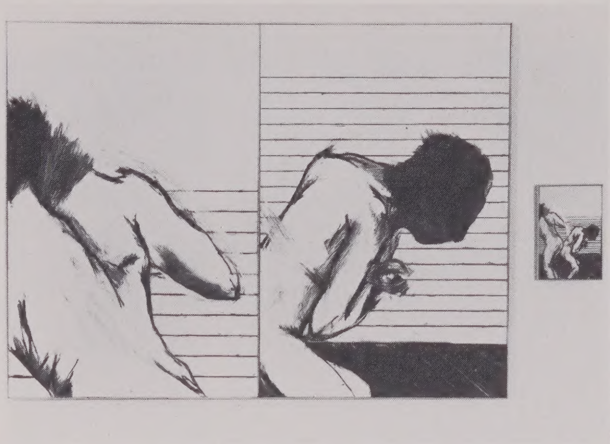


Photo: Courtesy Carmen Lamanna Gallery

Portrait of Two Thoroughly Researched People, A Proposal for Bill C-157, 1984, grease pencil and encaustic on plywood and paper, 183 × 290 cm overall

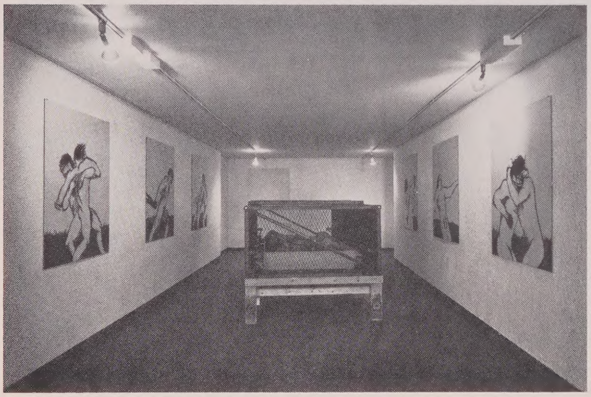


Photo: Courtesy Carmen Lamanna Gallery

Installation view of *A Place to Stand* at Carmen Lamanna Gallery, 1984

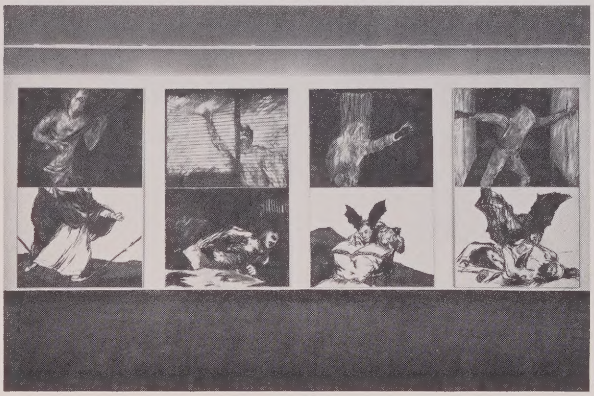


Photo: Courtesy Carmen Lamanna Gallery

Installation view of *Something that Happened in Sudbury, The Disasters of War (After Goya)* at Carmen Lamanna Gallery, 1984

My work is political, not in the sense of issue-oriented politics, but in the sense of a politic of the personal. I do not look at my paintings as autonomous objects. They are always done in series to work as installations or in conjunction with sculptural constructions. I work in this way because I feel painting as formal innovation has been exhausted. Painting can only remain valid, for me, when used as part of or as a basis for a cohesive statement that is not dependent on the paintings themselves but on the ideas they propose.

John Brown

Painting, Drawing and Sculptural Installation

Workshops
Available for workshops on drawing or on painting techniques and chemistry (i.e., formulas for different techniques, encaustic, etc.). Also available to lecture on his own work, the relationship between technique and image, or on socially oriented art from Goya to the present.

Guest Lectures
St. Michael's College, University of Toronto: *Violent Imagery in Religious Art*, Guest Lecturer, 1983

Education
University of Guelph: B.F.A., 1982
Ontario College of Art, Toronto: A.O.C.A., 1981

Solo Exhibitions

1985	Carmen Lamanna Gallery, Toronto
1984	Carmen Lamanna Gallery, Toronto
1981	Gallery 76, Toronto

Group Exhibitions

1984	Art Gallery of Ontario, Toronto (circulating 1985-86); The Glenbow Museum, Calgary, Alberta; Beaverbrook Art Gallery, Fredericton, New Brunswick; Rodman Hall Arts Centre, St. Catharines; Art Gallery of Windsor; The Gallery/Stratford; Edmonton Art Gallery, Alberta; The Winnipeg Art Gallery, Manitoba: *Toronto Painting '84*
1984	Carmen Lamanna Gallery, Toronto: *Robin Collyer, Mary Janitch, John Brown, Marc De Guerre*
1984	Centre des arts contemporains du Québec à Montréal, Montreal, Quebec (circulating 1984-85): *Expron*
1984	Galerie Aufbau-Abbau, West Berlin, Germany: *John Brown, Cathy Daley*
1984	Mercer Union, Toronto (circulating 1984); Open Space, Victoria, British Columbia; Contemporary Art Gallery, Vancouver, British Columbia: *80/1/2/3/4 Toronto: Content/Context*
1983	49th Parallel Centre for Contemporary Canadian Art, New York and Carmen Lamanna Gallery, Toronto: *Commentary 1982-83: John Brown, Marc De Guerre, Rae Johnson, Joanne Tod*
1982	Carmen Lamanna Gallery, Toronto: *Commentary 1982: Brian Boigon, John Brown, Marc De Guerre, Joanne Tod*
1982	YYZ Gallery, Toronto: *YYZ Monumenta*
1982	The Funnel, Toronto: *May Day Show: Film Video Photo Xerox Painting Drawing Performance by Fifth Column and Rongwrong*
1982	ChromaZone, Toronto: *Three Icon Makers: John Brown, Marc De Guerre, Neil Grieve*
1982	ChromaZone, Toronto: *Gallery Artists*
1981	University of Guelph, Ontario
1980	A.C.T. Gallery, Toronto

Awards/Grants
Canada Council Grants, 1983, 1984
Ontario Arts Council Grants, 1981, 1982

Bibliography

Burnett, David. *Toronto Painting '84*. Toronto: Art Gallery of Ontario, 7 September – 28 October 1984.

Burnett, David and Schiff, Marilyn. *Contemporary Canadian Art*. Edmonton, Alberta: Hurtig Publishers Ltd., 1983.

Fraser, Matthew. "Artists' religion inspires dark visions of the world." *The Globe and Mail* (Toronto), 25 July 1983.

Guest, Tim. "80/1/2/3/4, Mercer Union, Toronto." *Vanguard*, May 1984, vol. 13, no. 4, pp. 43-44.

Hume, Christopher. "Art exhibit was made in Metro." *Toronto Star*, 9 September 1984.

Hume, Christopher. "Artist despairs of social violence." *Toronto Star*, 10 February 1984.

Hume, Christopher. "Burnett's last hurrah for the restless young." *Toronto Star*, 8 September 1984.

Hume, Christopher. "Commentary '82 at Carmen Lamanna Gallery." *artmagazine*, Spring 1983, vol. 14, no. 62, p. 26.

Hume, Christopher. "Praise the Lord and pass the brushes." *Toronto Star*, 8 January 1983.

Mays, John Bentley. "AGO show paints patchy portrait of Toronto scene." *The Globe and Mail* (Toronto), 8 September 1984.

Mays, John Bentley. "The flowering of a creative discontent." *The Globe and Mail* (Toronto), 17 March 1984.

Mays, John Bentley. "A gift worth sharing." *The Globe and Mail* (Toronto), 19 January 1984.

Mays, John Bentley. "Lamanna: still risking it out on the frontier." *The Globe and Mail* (Toronto), 25 December 1982.

Mays, John Bentley. "Monumenta: promising but haunted." *The Globe and Mail* (Toronto), 11 September 1982.

Rhodes, Richard. "John Brown, Marc Deguerre (sic), Neil Grieve, Chromazone, Toronto." *Vanguard*, September 1982, vol. 11, no. 7, p. 33.

David Buchan

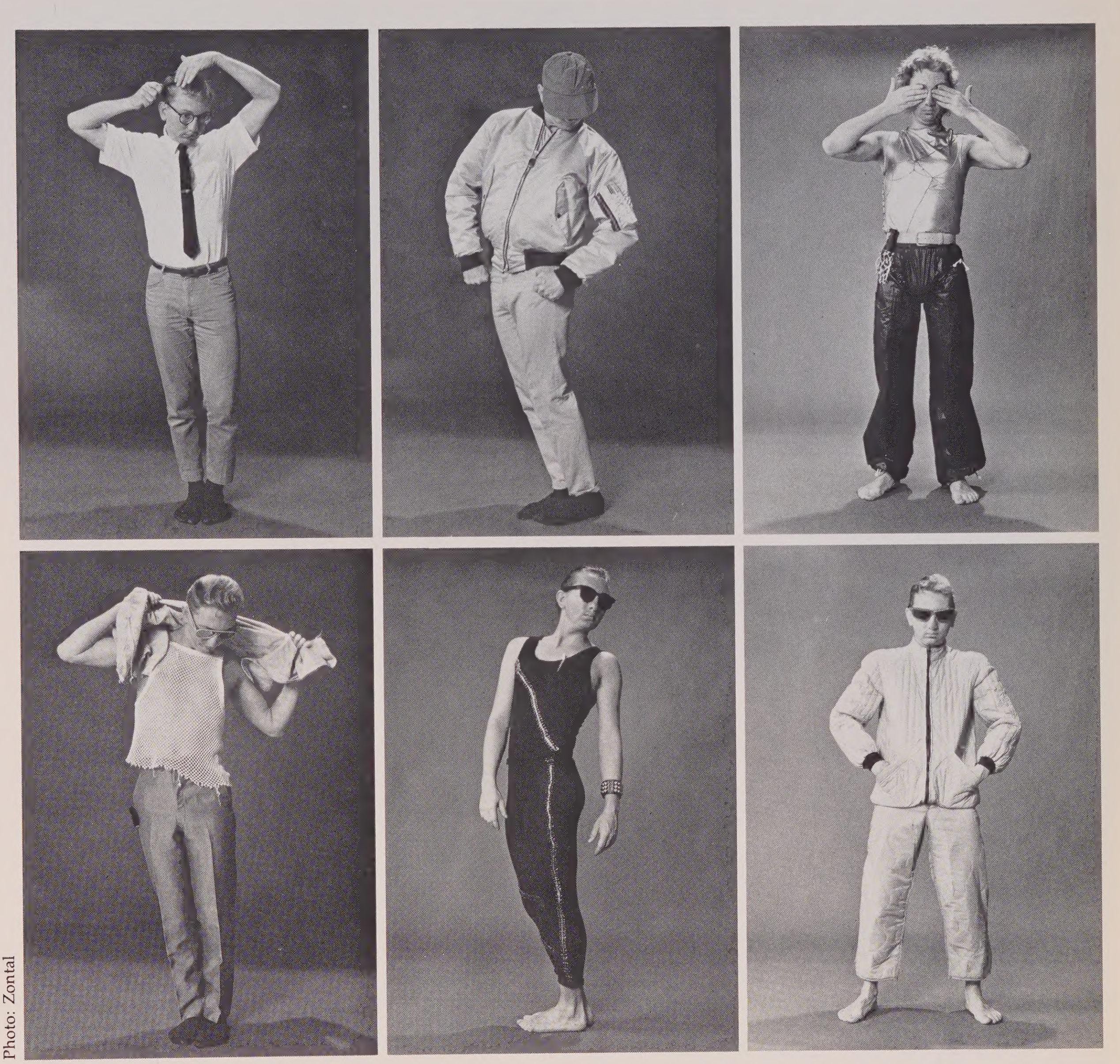


Photo: Zontal

Using clothing, music, dance, language and images I am attempting to present an image of twentieth century North American life. As much anthropology as art, the autobiographical and fictional information is loosely structured around ironic narratives. While the work may seem to border on the theatrical at times, it merely uses the formats of contemporary entertainment as a vehicle for commentary about popular culture.

In "The Lamonte del Monte Story" we trace the rise and fall of a mediocre song-and-dance man, from his small-town roots to Hollywood and later other worlds. Presented as vignettes depicting various points in his career, lip-synch and slides provide the simple means by which the character is developed and the story line progresses. "Dear Diary" is a slide and reading piece documenting my wardrobe from 1972 to the present. Its basis is the premise we are all what we wear. Although the character we see remains the same throughout, an attempt at transformation is made, and reference to occupation, recreational activity and other interests implies how deeply style affects us all.

Jean Burke

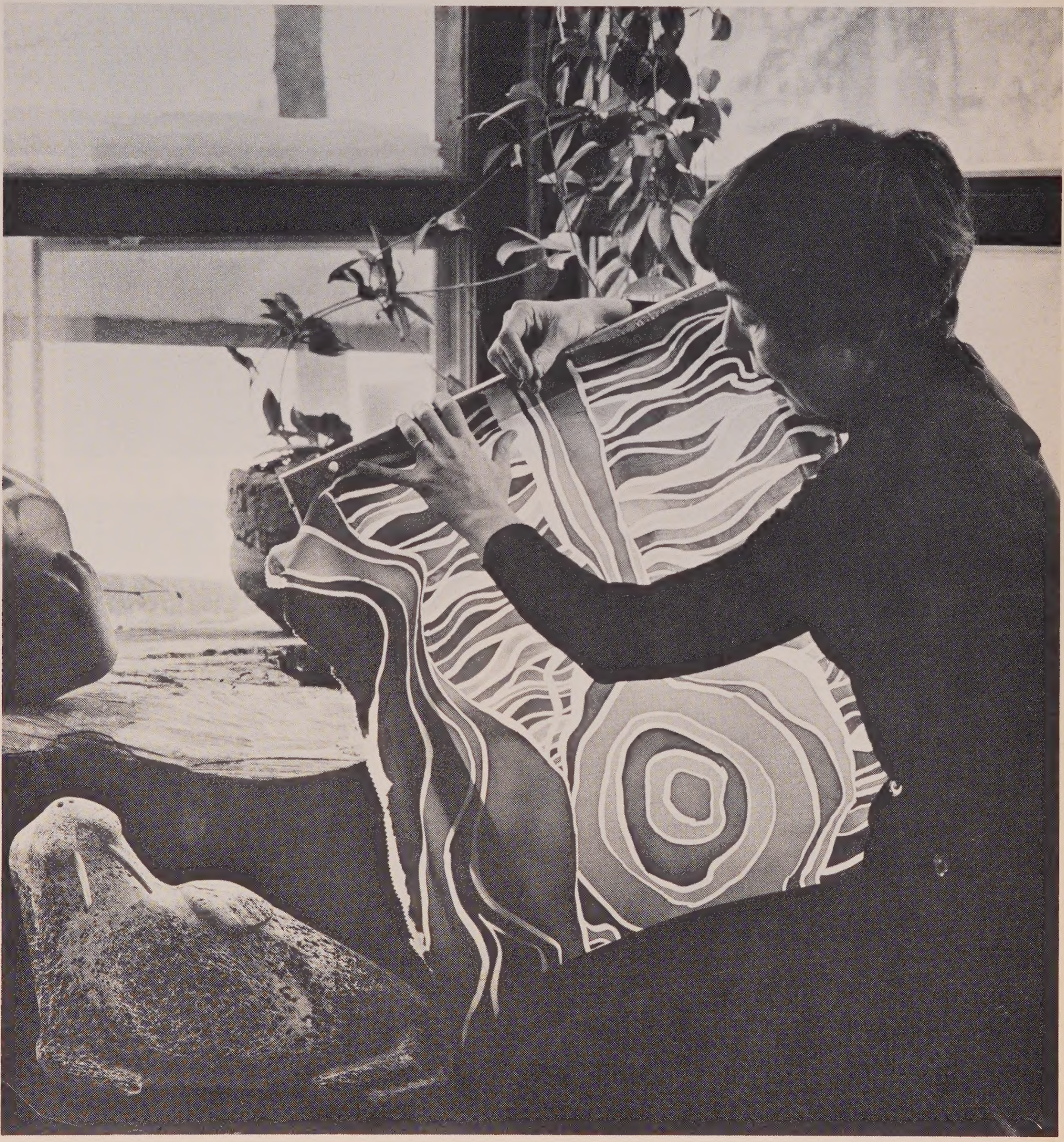


Photo: Michael Brauer

To me, colour is exciting. It sings! Perhaps that is why I find glass and dyes the materials that most express what I want to say. I love the spectacular vibrancy of colour in batik, and the glowing jewel-like quality of colour in enamels.

The works of Kandinsky, Miró, Picasso and Calder appeal to me, but I am also influenced in my thinking by primitive and native art. Here is a boldness of shape which eliminates the non-essentials, a use of strong colour and above all a basic simplicity of feeling. These principles I try to apply to my own work. I find nature and the organic an inspiration and a never-ending source of design, and believe that the orderly world seen under the microscope expands one's vision of the world.

Brian Burnett

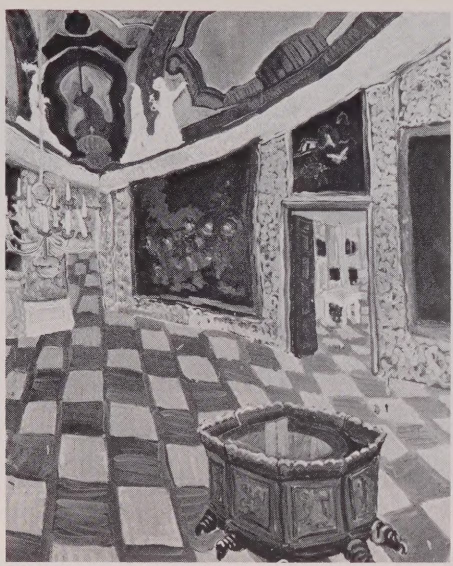


Photo: Tom Moore

Palez, 1983, acrylic on canvas, 200 x 162 cm

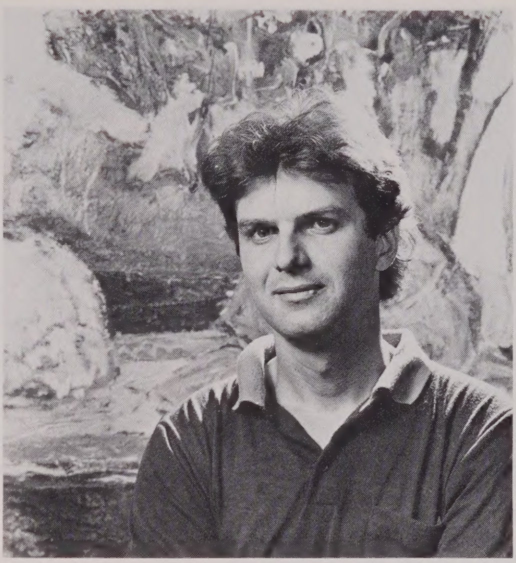


Photo: H. P. Marti

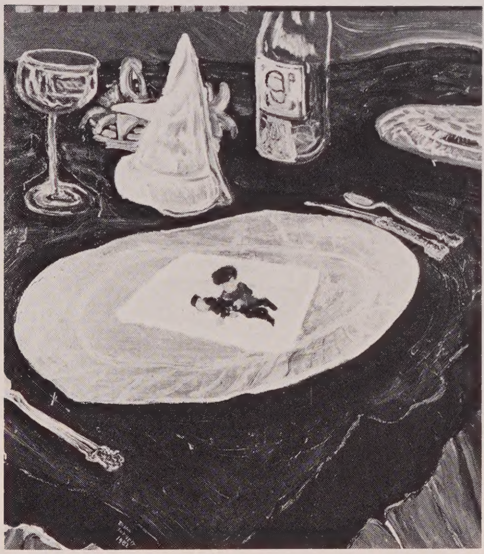


Photo: Isaac Applebaum

Humanity's Gold Plate, 1982, acrylic on canvas, 160 x 153 cm

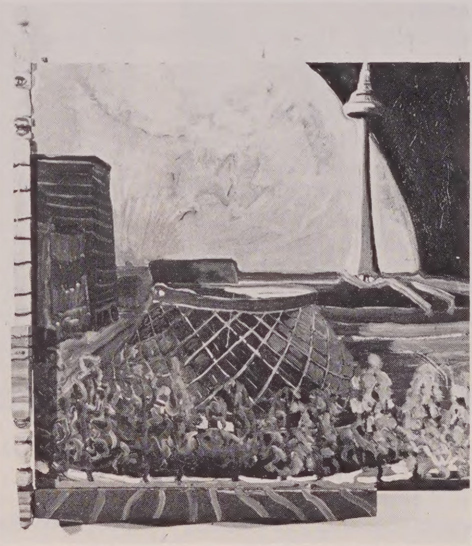


Photo: Isaac Applebaum

What Secrets Lie in the Future?, 1983, acrylic on canvas and wood, 122 x 122 cm

"In dealing in a world where any given solution to a problem is only temporary, the artists of today can only keep abreast of the psychological, social and spiritual attitudes of their time. This, if anything, is our duty, to give insight and to gain insight for our society, to keep in a state of constant flux, not unlike the expanding spiral universe."

Brian Burnett's paintings of urban landscapes, interior scenes and still-lifes express this notion of the artist as chronicler of contemporary life. Familiar views of skyscrapers, the CN Tower and factory buildings appear in Burnett's landscapes as darkly foreboding and oppressive monuments of the city. His colourful paintings of interiors are characteristically more personal and often include animated, gesturing figures. Similarly, the still-lifes are composed of commonplace objects, distinguished for contemplation by the artist's selection and isolation of them.

These large-scale works in acrylic convey a sense of forceful energy in their rhythmic brushwork and thickly-applied pigment. Sharply receding perspectives, often from the artist's viewpoint high above the scene, further add to the impression of the artist as eyewitness. Enigmatic, disturbing and at times even humorous, these are images of a modernist's surroundings.

Brian Burnett

Painting

Workshops

Available for workshops on painting, student critiques, slide lectures on his work or on Neo-Expressionism in Canada and abroad.

Teaching Experience

Humber College, Toronto; Etobicoke Secondary School, Toronto; Renaissance Glass Co.; A. J. Glass Co.; and Central Technical School, Toronto; Stained Glass Instructor, 1978-83
York University, Guest Lecture, 1982
University of Guelph, Sessional Instructor, Advanced Painting, 1981

Education

New School of Art, Toronto, 1974-75

Solo Exhibitions

1983	Southern Alberta Art Gallery, Lethbridge: *Brian Burnett: Paintings*
1983	Isaacs Gallery, Toronto: *Brian Burnett*
1981	Isaacs Gallery, Toronto: *Brian Burnett: New Paintings*
1980	Isaacs Gallery, Toronto: *Brian Burnett: Paintings*

Group Exhibitions

1983	131 Bloor Street West, Toronto: *Chromaliving*
1983	Canadian National Exhibition, Automotive Building, Toronto: *Attitude*
1983	Art Gallery of Ontario, Art Rental, Toronto: *Critics' Choice*
1982	Das Institut Unzeit, West Berlin, Germany: *O KromaZone*
1982	3rd International Art Fair, Art Toronto '82, Exhibition Place, Toronto: *New Directions: Toronto/Montreal*
1982	The Art Gallery at Harbourfront, Toronto: *Painting 82/Painting 82*
1982	Gallery 76, Toronto: *YYZ Monumenta*
1982	Rodman Hall, St. Catharines: Juried Exhibition
1981	The Art Gallery at Harbourfront, Toronto: *First Purchase*
1980	London Regional Art Gallery, London, Ontario: *Young Contemporaries '80*
1979	Isaacs Gallery, Toronto: *Five New Artists*

Awards/Grants

Canada Council Grants, 1979, 1981, 1982
Ontario Arts Council Grants, 1978, 1979
Rodman Hall Juried Exhibition, first prize, 1982

Public Collections

A.E. LePage Ltd., Toronto
Art Gallery of Ontario, Toronto
Corporation of the City of Toronto
Norcen Energy Resources Limited, Toronto

Bibliography

Aarons, Anita. *First Purchase*. Toronto: The Art Gallery at Harbourfront, 7-30 August 1981.
Aarons, Anita. *Painting 82/Painting 82*. Toronto: The Art Gallery at Harbourfront, 17 September - 10 October 1982.
Balkind, Alvin (Introduction). *Visions: Contemporary Art in Canada*. Vancouver/Toronto: Douglas & McIntyre, 1983.
Bowen, Lisa Balfour, "Dynamic and colorful." *Toronto Star*, 28 November 1981.
Burnett, David and Schiff, Marilyn. *Contemporary Canadian Art*. Edmonton: Hurtig Publishers Ltd., 1983.
Dault, Gary Michael. "Brian Burnett: The Isaacs Gallery, Toronto." *Vanguard*, September 1983, vol. 12, no. 7, pp. 40-41.
Fabo, Andy (Introduction). *O Kromazone: Die Anderen von Kanada*. West Berlin, Germany: Das Institut Unzeit, 6-26 December 1982.
Grunwald, Fela and Nemiroff, Diana. "The Return to the Image." *artmagazine*, December /82, January/February/83, vol. 14, no. 61, pp. 18-23.
Harris, Marjorie. "Brian Burnett and ducks and bunnies." *Toronto Star*, 24 May 1980.
Hume, Christopher. "New season covers same old ground." *Toronto Star*, 25 September 1982.
Mays, John Bentley. "Burnett's beasts are not friendly." *The Globe and Mail* (Toronto), 28 November 1981.
Mays, John Bentley. "Canadian art exhibition affirms gallery director's eccentric eye." *The Globe and Mail* (Toronto), 6 November 1982.
Mays, John Bentley. "The wobbles are out and recognition returns." *The Globe and Mail* (Toronto), 25 September 1982.
Oille, Jennifer. "Toronto, Berlin and a suitcase." *Art Monthly* (London, England), December 1982/January 1983.
Pastor, Monica. "Brian Burnett at Isaacs Gallery." *artmagazine*, May/June/July 1982, vol. 13, no. 58/59, pp. 62-63.
Rhodes, Richard, "Real Lives." *Vanguard*, February 1983, vol. 12, no. 1, pp. 20-22.

Jane Buyers

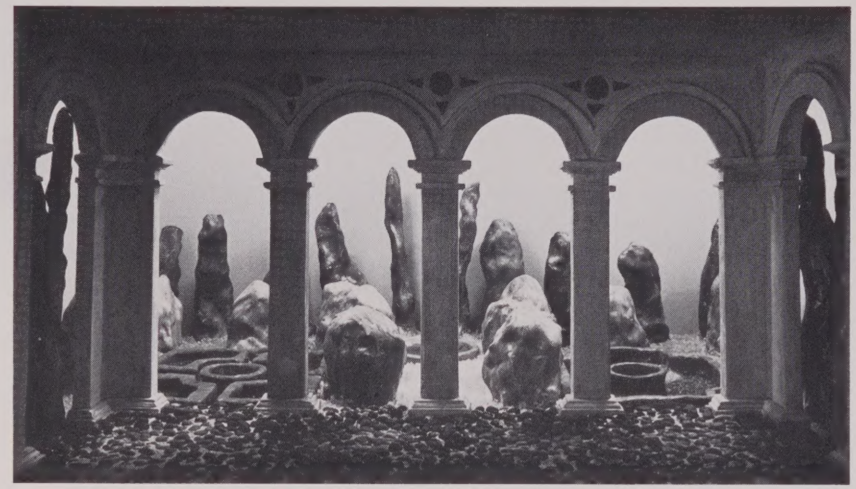


Photo: Peter MacCallum

Garden, 1983, wood, plaster, clay, stone, audio tape, text, 45.7 × 60.3 × 43.5 cm (163.0 cm height including base)

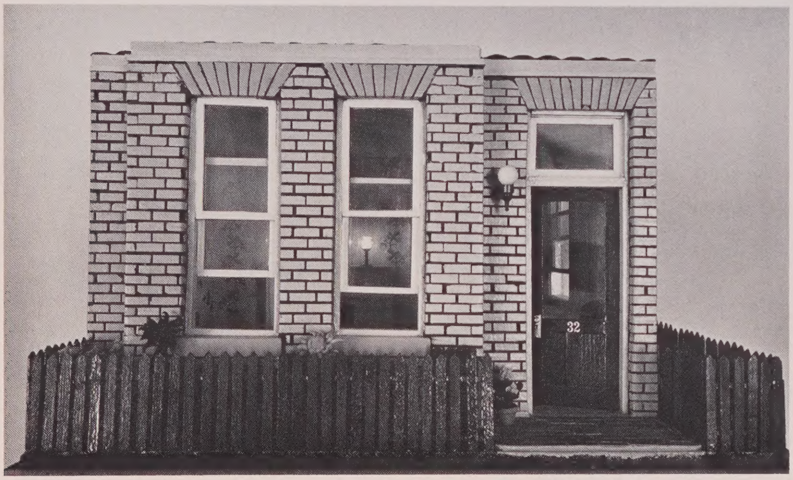


Photo: Peter MacCallum

Home, 1983, paper, wood, metal, audio tape, text, 36.5 × 49.5 × 43.2 cm (153.0 cm height including base)

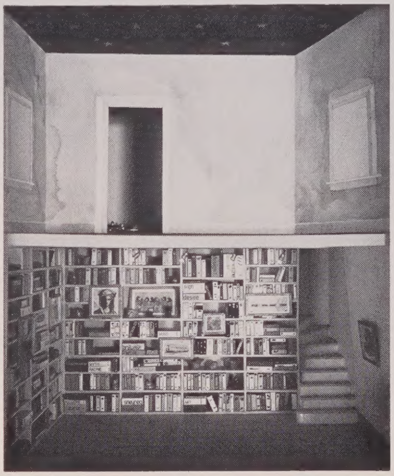


Photo: Peter MacCallum

The Life of the Mind, 1983, paper, wood, metal, clay, audio tape, text, 65.8 × 49.5 × 34.3 cm (180 cm height including base)

For me, the process of making art can be likened to alchemy – the transformation of base materials into gold. In my work I use a multi-media assemblage format, bringing together a multitude of materials, objects, ideas, and sensations and allowing the mix of these elements to create new meanings and forms.

It is important to me that my work explores not only my own interior life, but also the exterior landscape of the world around me. To bring together the real and the imaginary I work with a miniature scale to create environments that look "real" but that only can be occupied imaginatively. Along with the visual representations of environments, I use audio tapes, written texts, and even fragrances so that the viewer is persuaded by all the senses to enter the miniature space. The audio tapes are collaged and assembled segments combining voices, sounds, and music.

I look to locate the subject of my work in sites that are rich with meaning, history, and memory – sites such as gardens, libraries, bedrooms, and swimming pools – and in poignant moments of experience that may be domestic, romantic, contemplative, creative, or even of despair. In constructing my work, I incorporate materials not necessarily associated with art – wood, plaster, tile, brick, stone, tar, water.

Inspiration comes from many different and disparate sources – from books, magazines, conversations, my street, films, a song on a car radio. Art making becomes a way of joining these fragments together.

Jane Buyers

Sculpture/Installation

Workshops

Available for workshops involving multi-media sculpture (i.e., incorporating audio tapes in sculptures, inclusion of written texts, bookworks, etc.). Also available to lecture on her own work or on various topics in current art theory and practice including Feminist Art, Architectural References in Art, Art and Text, Artists' Books, and Art in Boxes.

Teaching Experience

Fanshawe College, London: Fine Art Instructor, 1977-84
Art Gallery of Hamilton: Guest Lecturer, 1983, 1984
York University, Toronto: Guest Lecturer, 1981
Dundas Valley School of Art: Guest Lecturer, 1980
University of Toronto, Faculty of Education: Guest Lecturer, 1976-79
George Brown College, Toronto: Graphic Design Department Lecturer, 1976-78
Toronto Board of Education: General Enrichment Summer Program Instructor, 1977
McMurrich Junior School, Toronto: Ontario Arts Council, Creative Artists in Schools, 1977
Inner City Angels, Toronto: Instructor, 1976-77

Education

George Brown College, Toronto: Advanced Printing and Photo Reproduction, 1976
York University, Toronto: Honours B.A., 1973
Three Schools, Toronto, 1971
Instituto Allende, San Miguel de Allende, Mexico, 1969

Recent Solo Exhibitions

1984 A.K.A., Saskatoon, Saskatchewan: *Mixing Memory and Desire*
1983 Art Gallery of Hamilton: *Mixing Memory and Desire*
1982 McIntosh Gallery, University of Western Ontario, London: *Prints and Constructions*
1980 Gallery Pascal, Toronto: *Cacti and Other Stimulants: New Works on Paper*
1977 Gallery Pascal, Toronto: *Jane Buyers: Etchings and Mixed Media Prints*

Recent Group Exhibitions

1984 The Art Gallery at Harbourfront, Toronto: *Something To Do With Space*
1984 Gallery 76, Toronto: *The New City of Sculpture*
1983 University of New Brunswick: Art Centre, Fredericton: *Acquisitions '82-'83*
1983 University of Michigan, Flint: *Developmental Art: A Canadian Exhibit*
1983 ChromaZone, Toronto: *Paul Venables, Jane Buyers*
1983 Women's Cultural Building, Toronto: *Storefronting*
1982 Das Institut Unzeit, West Berlin, Germany: *O KromaZone*
1982 YYZ Gallery, Toronto: *YYZ Monumenta*
1982 The Children's Museum, Minneapolis, Minnesota: *Why the Print is an Original*
1982 The Gallery/Stratford: *Fanshawe Fine Art Division Faculty Show*
1981 CACI (Canadian Academic Centre in Italy), Rome, Italy
1981 ChromaZone, Toronto: *Small Works*
1981 Art Gallery of Windsor and Woodstock Art Gallery: *Fanshawe Faculty Show*
1980 A.C.T. Gallery, Toronto (circulating 1980-81); Cedar Ridge Studio Gallery, Scarborough; Mohawk College Gallery, Hamilton: *The Second Annual Invitational Printmaking Exhibition*
1980 Miriam Perlman Gallery, Flint, Michigan (circulating); Midwest Museum of American Art, Elkhart, Indiana; Jesse Besser Museum, Alpena, Michigan: *Art in Canada*
1979 21 McGill, Toronto: *Elegant Compromise*
1979 York University, Fine Arts on Markham, Toronto: *Art Coming Home*
1979 Gallery Pascal, Toronto
1979 A.C.T. Gallery, Toronto: *Invitational Printmaking Exhibition*
1979 Miriam Perlman Gallery, Flint, Michigan: *Some Women Printmakers*
1978 The Flax Gallery, New York
1978 Gallery Pascal, Toronto: *The 15th Anniversary Celebration and Gala Exhibition*

Bibliography

Andreae, Janice. "Mixing Memory and Desire: Jane Buyers." *Arts Atlantic #19*, Spring 1984, vol. 5, no. 3, p. 8.
Fabo, Andy. "Jane Buyers, Art Gallery of Hamilton." *Vanguard*, March 1984, vol. 13, no. 2, p. 45.
Fabrycki, William. "The Canadian Image at the Midwest Museum of American Art." *artmagazine*, November/December 1980, vol. 12, no. 51, pp. 58-59.
Goldman, Donna. "Five Women Artists at 21 McGill." *artmagazine*, May/June 1980, vol. 11, no. 48/49, p. 61.
Hume, Christopher. "Artist goes respectable with horses and Beetles." *Toronto Star*, 3 December 1983.
Hume, Christopher. "A Buyers market for art: Metro artist boxes her statement about urban life." *Toronto Star*, 7 May 1983.
Oko, Andrew J. *Mixing Memory and Desire*. Hamilton: Art Gallery of Hamilton, 25 November – 8 December 1983.
Silverstein, John. *Fanshawe Fine Art Division Faculty Show*. Stratford: The Gallery/Stratford, 19 March – 18 April 1982.
Sinclair, Richard A. *Something To Do With Space*. Toronto: The Art Gallery at Harbourfront, 21 September – 21 October 1984.

Dorothy Caldwell

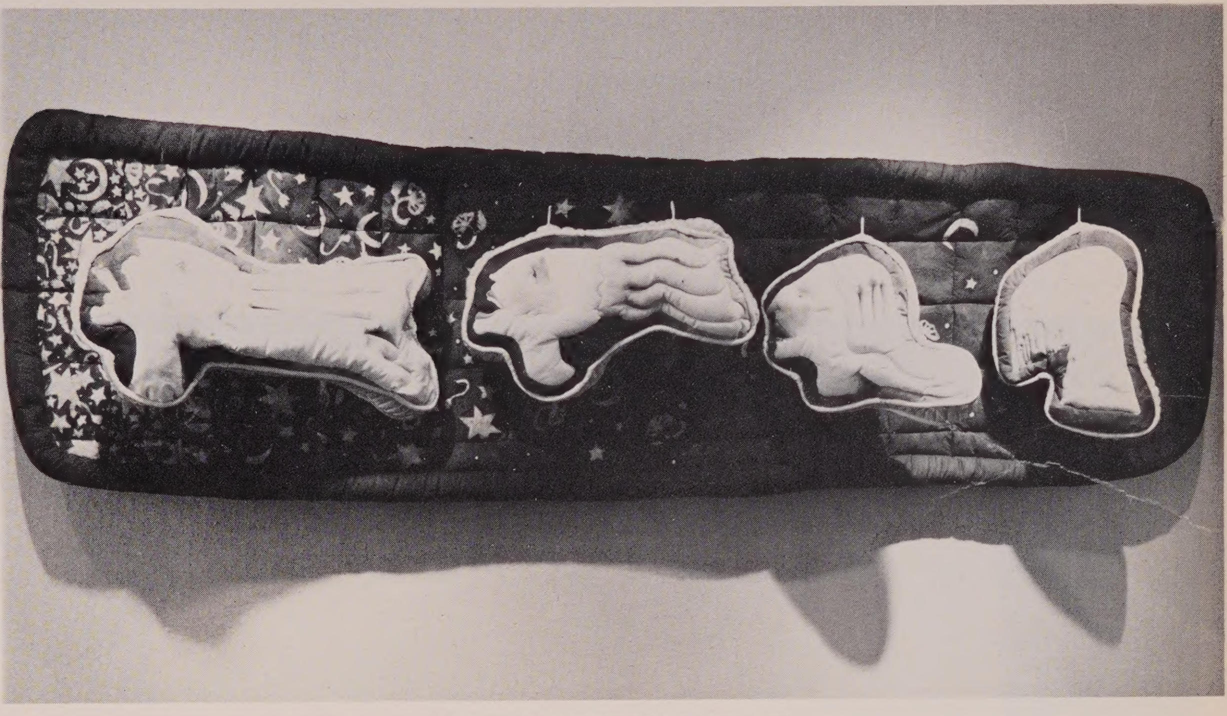


Photo of "Bride Pillows" and portrait: John Burrows

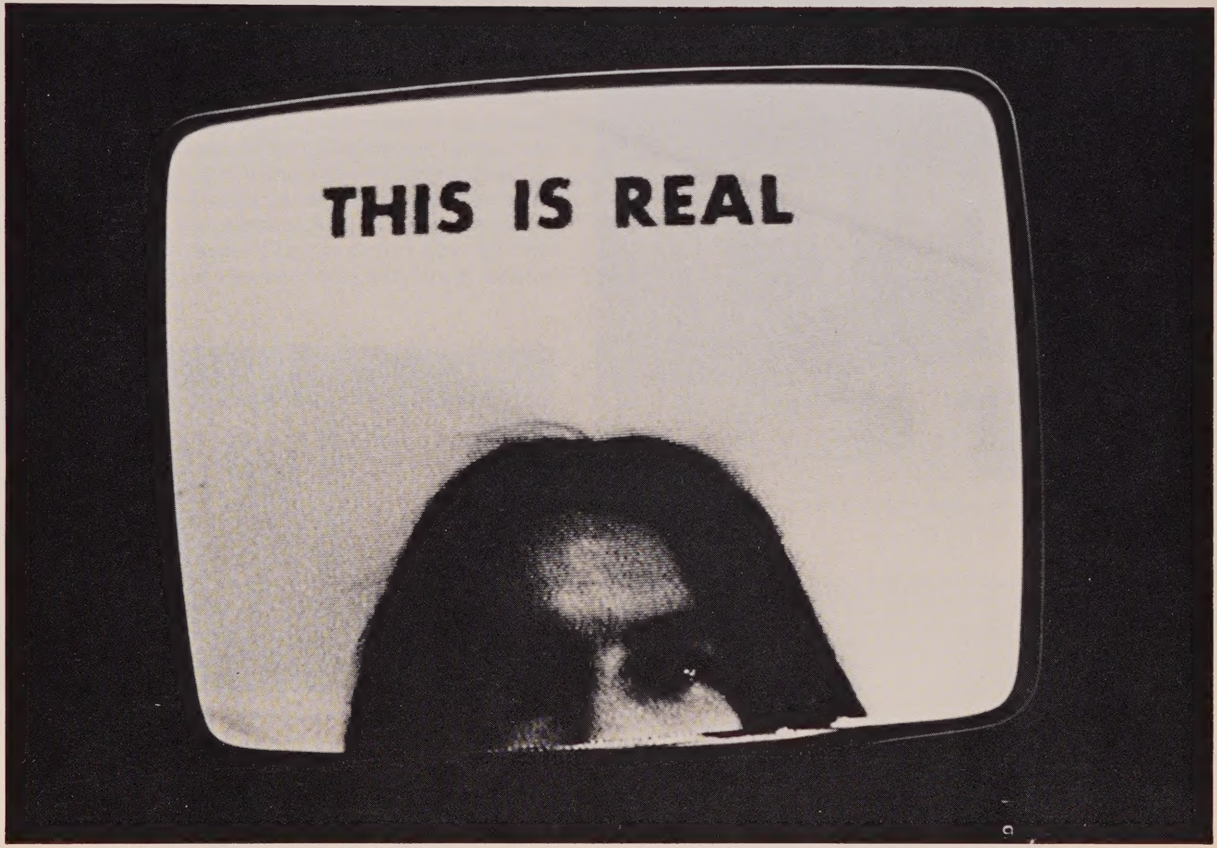
My work is a combination of batiked, dyed, stitched, and stuffed fabric. Batik is a method of fabric decoration in which melted bee's wax is applied to the fabric as a resist. When the fabric is dyed, the waxed areas repel the dye, thus forming the pattern. The wax may be applied in various ways, the most common being by brush or by the tjanting, a tool from Indonesia. Fabric is dyed either by dipping it into a dye vat or by direct application with a brush.

Most of my work is done with the tjanting and by applying the dye-like paint with a brush. The pieces are then quilted and stuffed. The work is generally figurative and one piece often consists of several parts that hang together. For example, "Bride Pillows" consists of four portraits of brides, each on a separate pillow, hanging in front of a quilted background.

My work also includes one-of-a-kind clothing pieces.

My studio is presently located in Hastings, Ontario where I help run "Conqueror Worm," a cooperative crafts gallery.

Colin Campbell



I have been working in videotape for five years. The first tapes I produced were very straightforward, one-shot, 'real-time' pieces, that were somewhat performance-oriented. The content of my work has always been personal, but not without humour or irony. The later works are more complexly structured visually and narratively. Although the subject matter remains personal, a wider, more universal view is incorporated . . . the viewpoints of other people are used, as well as my own. The process of producing a tape is not at all mechanical. The machines are only the tools. The process is spontaneous, ephemeral, and unpredictable. It is these qualities that I hope to capture in my work.

Janice Carbert

For the past few years my work has explored the representation of home as a metaphor for security and sense of belonging within various social and environmental contexts. Both textual and visual documentation of my immediate surroundings and places I have visited become the basis from which memory can exist. Daily tasks, such as keeping a journal, taking photographs, writing lists, are the sources from which my art practice stems and through a process of collection and accumulation, a personal narrative is developed. I have most recently focused on the diary as a means to define personal experience through change; change that occurs through necessity or by choice and requires adaptation. It is this accumulated evidence of a life lived but not forgotten that forms the basis of my work.

I work primarily with relief and screen printing processes, producing generally non-editioned works on paper, fabric and wood. I seek materials that allow for a transparency and layering of images. At times, natural light and windows are incorporated in the installation, allowing the work to be viewed through and beyond the boundaries of the gallery space. I favour the flexibility of hand printing to manipulate, multiply and recycle previously used images and it is this repetition of task and experience that connects the printing process to the prevailing themes in the work. A range of images drawn from personal sources become a series of separate works, which in turn forms a larger narrative.

Photo: Dan Lander

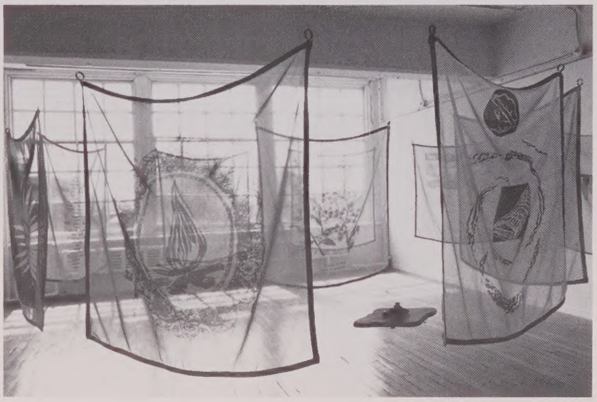


Photo: Lorna Mills

Forget Me Not installation view, 1993, silkscreened image and text on fabric, 76.2 x 76.2 cm each

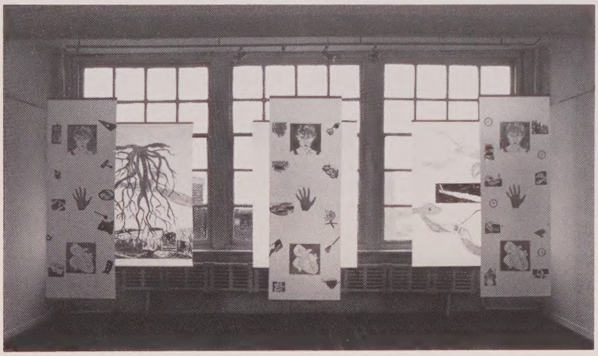


Photo: Lorna Mills

Untitled from *Piece by Piece* installation, 1992, relief print on vellum, front pieces 152.4 x 53.34 cm, back pieces 152.4 x 106.68 cm

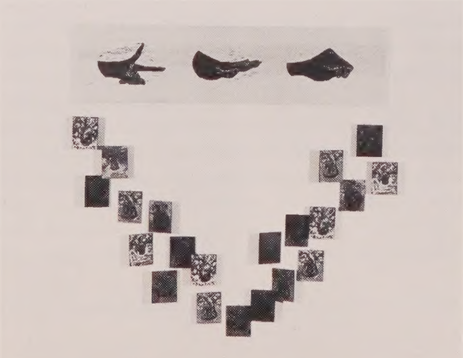


Photo: Lorna Mills

Scissors, Paper, Stone, 1992, cut wood, inked, on pine, relief prints on paper, 121.92 x 101.6 cm

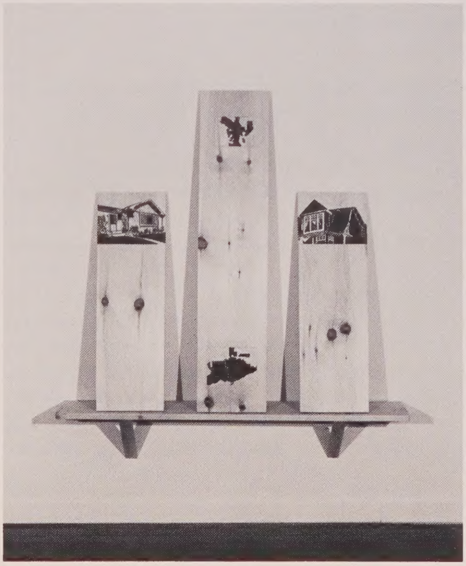


Photo: Lorna Mills

Untitled, 1992, cut wood, inked on pine, 101.6 x 91.44 cm

Janice Carbert

Installation, Relief Printmaking

Workshops/Lectures

Available to lecture on contemporary printmaking and the use of print media in non-traditional ways by artists, non-toxic printmaking techniques, artists and the collective gallery and printshops across Canada. Also willing to conduct workshops in experimental relief printmaking and non-toxic and water-based materials in printmaking.

Teaching Experience/Guest Lectures

Open Studio, Toronto, Instructor, 1991, 1994
North York Board of Education, Toronto, Instructor, 1993
St. Michael's Printshop, St. John's, Newfoundland, Artist in Residence and Guest Lecturer, 1992
Toronto School of Art, Guest Lecturer, 1992
Glenhyrst Art Gallery of Brant, Brantford, Instructor, 1992
Latitude 53, Edmonton, Guest Lecturer, 1991
Nova Scotia College of Art and Design, Halifax, Guest Lecturer, 1990
Eye Level Gallery, Halifax, Guest Lecturer, 1990
Nova Scotia College of Art and Design, Halifax, Instructor, 1984
City of Halifax, Recreation Department, Instructor, 1984

Education

Nova Scotia College of Art and Design, Halifax, BFA, 1984
Alberta College of Art, Calgary, Fine Art Diploma, 1983
University of Calgary, Alberta, 1977-78

Solo Exhibitions

1993 The Red Head Gallery, Toronto: *Forget Me Not*
1992 Glenhyrst Art Gallery of Brant, Brantford: *Piece by Piece*
1992 The Red Head Gallery, Toronto: *Piece by Piece*
1991 Latitude 53, Edmonton: *DWELLing*
1991 Niagara Artists' Centre, St. Catharines: *DWELLing*
1990 Great George Street Gallery, Charlottetown: *DWELLing*
1990 Eye Level Gallery, Halifax: *DWELLing*
1984 Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax: *Meandering Narratives*

Group Exhibitions

1993 Grunt Gallery, Vancouver: *Red Head Light*
1993 Eastern Edge, St. John's, Newfoundland: *A Work in Progress*
1993 Open Studio, Toronto: *100 Prints*
1992 Extension Gallery, Toronto: *A Garden of Earthly Delights*
1992 Open Studio, Toronto: *100 Prints*
1991 Robarts Library, University of Toronto: *Our Place is Among Trees*
1991 The Red Head Gallery, Toronto: *Unnatural Selection*
1990 The Power Plant, Toronto: *Housing, A Right*
1990 Open Studio, Toronto: *100 Prints*
1988 Kingston Artists' Association Inc.: *Time*
1988 Kitchener/Waterloo Art Gallery: *Time*
1988 Taller Galeria Fort, Barcelona, Spain: *Mini-Print International de Cadaques*
1986 Taller Galeria Fort, Barcelona, Spain: *Mini-Print International de Cadaques*
1985 Mount St. Vincent Art Gallery, Halifax: *Women and Peace*
1985 Alberta College of Art Gallery, Calgary: *A Measure of Success: Graduates of the Alberta College of Art 1963-1984*
1984 The Art Gallery of Brant, Brantford (circulating): *Graphex 9*
1984 Manuge Gallery, Halifax: *Prints*
1984 Gallery 1665, Halifax: *Christmas Show*
1984 Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax: *The Power of Women's Vision*
1984 Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax: *Women Confronting the Issues*
1984 Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax: *An Exhibition of Prints*
1983 Alberta College of Art Gallery, Calgary: *Alberta College of Art Graduating Students Exhibition*
1982 Beaver House Gallery, Edmonton: *Alberta Textiles*

Collections

Canada Council Art Bank, Ottawa
Glenhyrst Art Gallery of Brant, Brantford
S. C. Johnson and Sons Ltd., Brantford
Private collections

Awards/Grants

Canada Council Grants, 1989, 1990, 1991, 1993
Graphex 9, Art Gallery of Brant, David Moore Purchase Award, 1984
Ontario Arts Council Grants, 1989, 1990

Bibliography

Carbert, Janice (clip art). *Extension* (Print and Drawing Council of Canada). Fall 1992, vol.2, no. 1.
Barnard, Elissa. "Show sheds glorious light on efforts of two important artists." *The Mail Star* (Halifax), 24 March 1990.
Greenfield, Val. *A Measure of Success: Graduates of the Alberta College of Art 1963-1984*. Calgary: Alberta College of Art Gallery, 1985.
Housing, A Right. Toronto: The Power Plant, June 1990 (*NOW Magazine* supplement).
Hume, Christopher. "Red Head aims to show and sell." *The Toronto Star*, 22 March 1991.
Mukts, John. "*DWELLing*." Fourosix (Niagara Artists' Centre, St. Catharines), 1991.
Needham, Wilma (ed.). *Women and Peace*. Halifax: Voice of Women, 1987.
Wade, James. "Drawing, print exhibit at Eastern Edge Gallery." *The Evening Telegram* (St. John's), February 1993.

Mike Cartmell

Photo: David Poole

Mike Cartmell, Florida, 1986

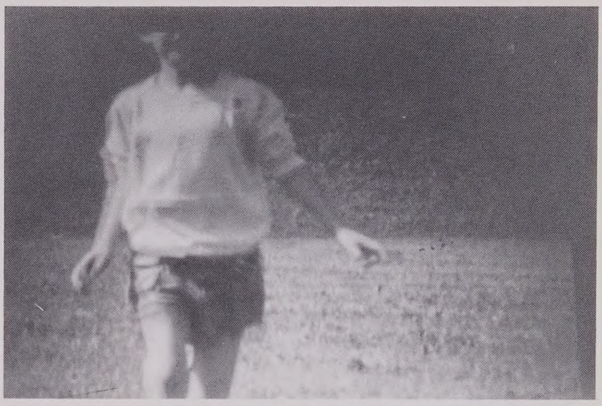


Photo: Esso Axel

Frame enlargement from *Farrago*, 1986, 16mm, colour, sound, 24 min.

Photo: Esso Axel

Frame enlargement from *Farrago*, 1986, 16mm, colour, sound, 24 min.

Photo: Esso Axel

Frame enlargement from *Secretions*, 1987, 16mm, colour, sound, 7 min.

My work as a filmmaker is pitched on a terrain demarcated by history (personal and communal), sexuality, and language. Uncertainties surrounding my own origin due to foundlinghood and adoption led to a fascination with ancestry, genealogy, descent. My filmmaking is concerned with the issue of its/my parentage, and often finds itself up against the problematic of origin/originality: this has much to do with the modes of adaptation I've investigated in some of my films, and with the ongoing interest in proper names.

The genealogical has rather close ties with the sexual. My concerns in this regard have been with desire on the familial (oedipal drama, quotidian sexual relations), textual (struggles of interpretation, intertextual anxieties of influence), and imagistic (visual pleasure, pornography) levels. Ultimately, these various desirings find their limit point in an articulation with Death.

Language finds its way into my work in a number of ways: the interplay between word or text and image; the verbal component of the visual image; the *language* of cinema. In my series "Narratives of Egypt," I've tried to integrate film within a *hieroglyphic* paradigm of communication, hoping to bring into play the variety of dimensions of hieroglyphic writing: the phonetic within the pictorial; the question of translation and the function of the name within that question; the funerary function – cinema as crypt.

I come to filmmaking from a cultural studies/critical theory background and so, not surprisingly, I'm very interested in the issue of the relation(s) between the theoretical and the productive in artmaking. This seems to me a crucial question for contemporary culture (for "post-modernism" if you will), and however difficult and contradictory the fit(s) found between the two, the articulation of theory and practice remains a site of profound exhilaration and challenge.

Mike Cartmell

Film, Photography, Multi-media Installation

Workshops

Available to do lectures on avant-garde film (History, Theory, Canadian/International); relationships between the theoretical and the productive in art making; post-modernism; contemporary critical theory; censorship and pornography; workshops on sound track construction (analog and digital sound synthesis, tape music, sampling); and critiques.

Teaching Experience/Guest Lectures

The Power Plant, Toronto, Panelist, *"What is contemporary about contemporary art,"* 1987
Ryerson Polytechnical Institute, Toronto, Instructor, *Media and Communication* and *The New Media*, 1986-87
York University, Toronto, Tutor, *Literature and Film*,1986-87
York University, Toronto, Course Director, *Experiments in Contemporary Film and Literature*, 1986-87
York University, Toronto, Guest Lecturer, *Literature and Film*, 1985-86
Vanier College Encounter Series, Panelist, *"Political Issues in the Mass Media: Censorship in the Cinema,"* 1986
Queen's University, Kingston, Guest Lecturer, *Film Theory*, 1984
Ontario Association of Art Galleries, The Rivoli, Toronto, Panelist, *"What's New About the New Art?"* 1983
State University of New York at Buffalo, Teaching Fellow, *English Literature*, 1977-79

Education

Cultural Software, Toronto: Computer Graphics and Animation, 1987
Trinity Square Video: Video Production, 1984
Media-Study Buffalo: 16mm Film Production, 1978-79
State University of New York at Buffalo, Ph.D. Program in Cultural Studies: M.A. 1980
University of Toronto: B.A., Philosophy, Politics, 1977

Selected Recent Screenings

1987	York University, Toronto
1987	Concordia University, Montreal
1987	The Power Plant, Toronto, 'Toronto – A Play of History'
1987	Ontario College of Art, Toronto
1986	TVOntario, Toronto, 'New Directions'
1986	Pasadena Film Forum, Los Angeles, California
1986	Nova Scotia College of Art and Design, Halifax
1986	National Gallery of Canada, Ottawa
1986	Laval University, Quebec, Film Studies Association of Canada Conference
1986	Hamilton Artists' Inc./Zone Cinema: *Prologue: Infinite Obscure, In the Form of the Letter X, Cartouche*, and *Farrago*
1986	The Funnel, Toronto
1985	Innis College, University of Toronto
1985	Main Film, Montreal
1985	S.A.W. Gallery, Ottawa, CFMDC Group Show
1985	The Funnel, Toronto, 'New Toronto Filmmakers:' *In The Form of the Letter X*
1985	The Funnel, Toronto, 'New Toronto Filmmakers:' *Prologue: Infinite Obscure*

Awards/Grants

Canada Council Grant, 1987
Ontario Arts Council Grants, 1982, 1985

Collections

Canada House, London, England
Canadian Filmmakers Distribution Centre, Toronto
Dundas Valley School of Art
The Funnel Experimental Film Centre, Toronto
Hamilton Artists' Inc.
Ryerson Polytechnical Institute, Toronto

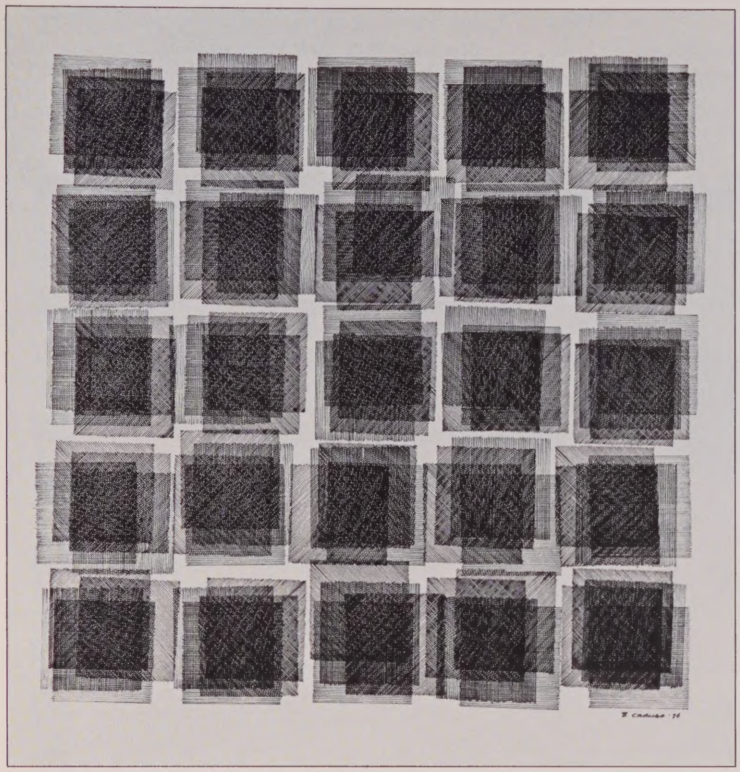
Bibliography

Allan, Blaine. *Toronto – A Play of History.* Toronto: The Power Plant, 1 May - 17 June 1987 (exhibition catalogue).
Cartmell, Michael. "Aural Sex: The Oto-Erotica of Blue Velvet." *Cineaction*, 1987.
Cartmell, Michael. "Teaching the Anus: The Pedagogy of Excess in Derrida and Bataille." *Nomad Magazine*, (State University of New York at Buffalo), Fall 1987.
Dorland, Michael. "The Shame and the Glory: Notes pour une recherche sur un cinéma désincarné." *Cinema Canada*, July/August 1986, no.132, pp.20-23.

Filmography

Process/Anthem	In Progress	16mm	colour	sound	
Reconnaissance	In Progress	16mm	colour	sound	
Secretions (Read Method: Paris)	1987	16mm	colour	sound	7 min.
Farrago	1986	16mm	colour	sound	24 min.
Cartouche	1985	16mm	colour	sound	8 min.
In The Form of the Letter X	1985	16mm	colour	sound	6 min.
Prologue: Infinite Obscure	1984	16mm	colour	sound	19 min.
Reservoir	1984	16mm	colour	sound	9 min.
Send: Parole: Legend	1984	16mm	colour	sound	25 min.
Fusing Sequence	1982	Super-8	colour	sound	9 min.

Barbara Caruso



Series 13, #1, 1974, pen and ink, 15" x 15"

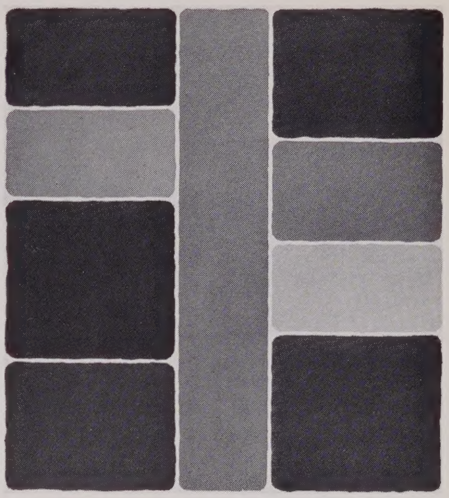
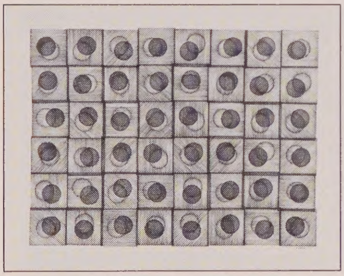


Photo: T.E. Moore

Colour Lock, Vertical Series #7, 1977, acrylic on canvas, 66" x 60"



Series 26, #4, 1978, pen and ink, 22½" x 29½"

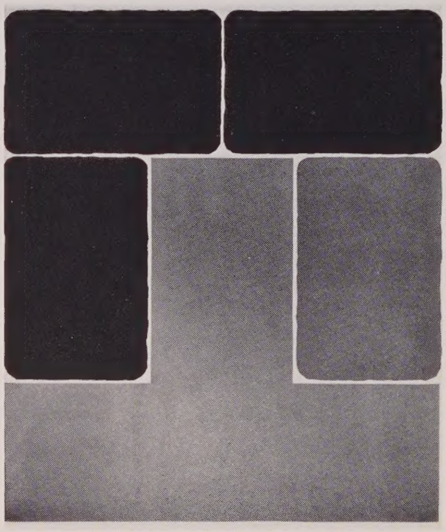


Photo: T.E. Moore

Colour Lock, Grey Series #6, 1976, acrylic on canvas, 77" x 66"

I work with colour, colour-shape, and the interaction of colours in my paintings. Although I am concerned with all the abstract elements in my painting, I lay the greatest emphasis on colour as the subject of my work.

I have been working on *Colour Lock* paintings since 1970. These paintings deal with colour as it is perceived in pigment, with the complexities of its intermixture and the energy of colour and shape. A painting is a visual experience and the abstract elements of any painting, no matter what the subject of the work, directs the viewer's response to it.

In my drawings, I eliminate colour and emphasize the line, direction, and shape that yields an image. Each of these elements has its own distinct energy and together they become the subject of the work.

My work is serial. This aspect of my work goes back to my earliest paintings and drawings. A series evolves when one explores and exploits the avenue of thinking that is revealed in any work; it is a searching process.

I regard my work to be more intuitive and thoughtful than intellectual. The mind receives (impressions), perceives (phenomena) and conceives (images and ideas). I believe that it is as a result of this activity of the mind that all art is created.

Barbara Caruso

Painting (acrylic on canvas) and Drawing (pen and ink)

Workshops
Available for workshops in drawing and painting, colour and colour theory, and abstract elements in both non-objective and representational painting.

Teaching Experience
Humber Valley Art Club, Toronto, 1979 and 1980
York University, Toronto, Drawing Instructor, 1977-78
YMCA, Toronto, Drawing Instructor, 1970-71
Northern Secondary School, Toronto, Drawing and Painting Instructor, 1968-71
Art Gallery of Ontario, Toronto, Junior School Instructor, 1967-73
Kitchener/Waterloo Art Gallery, Drawing and Painting Instructor, 1965-67
Art Gallery of Ontario, Toronto, Junior School Instructor, 1962-63

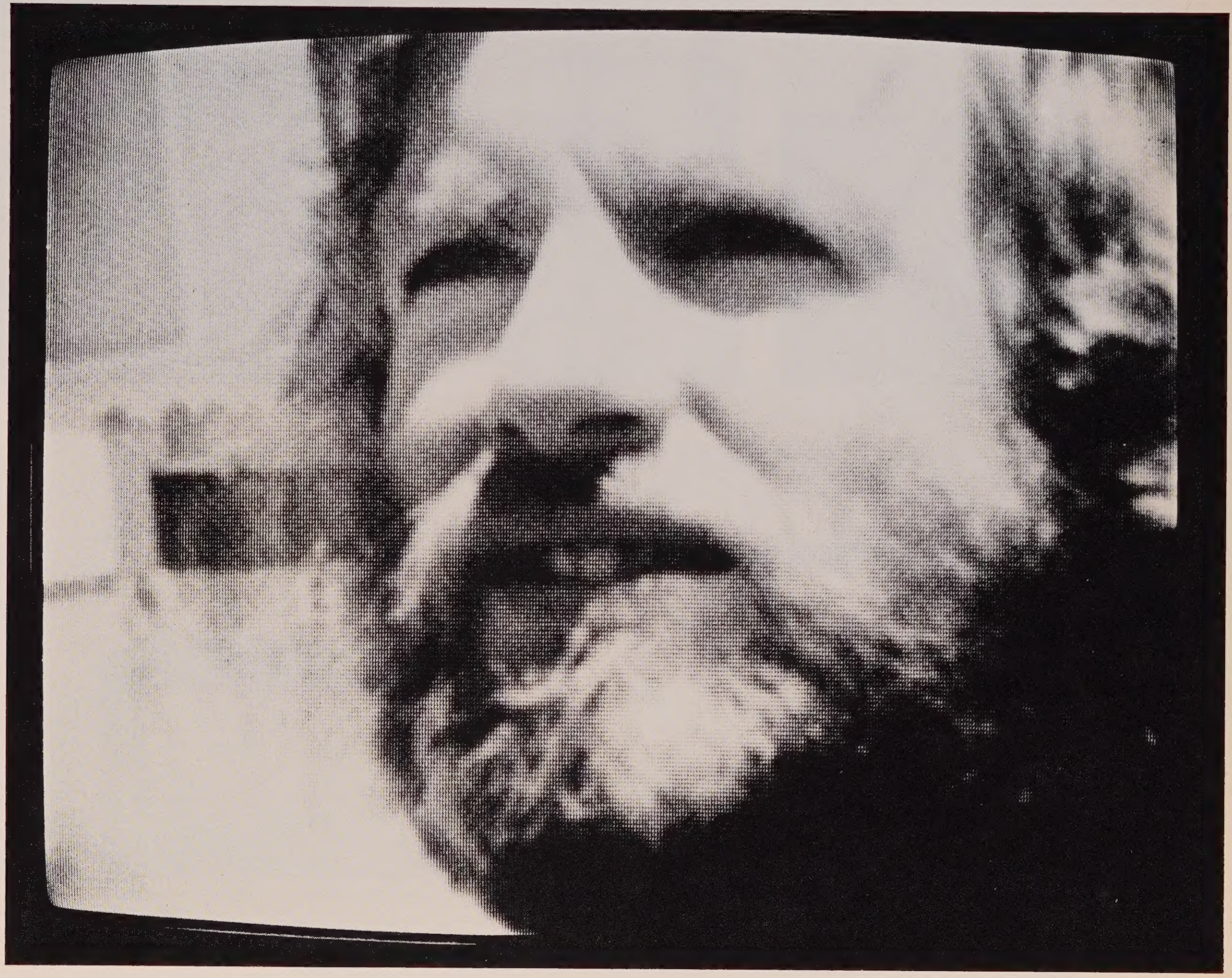
Education
Ontario College of Art, Toronto, AOCA, 1965
Doon Summer School of Fine Arts, Doon, Ontario

Exhibitions
1983 Erindale Campus Art Gallery, University of Toronto, Mississauga: *Solo Exhibition*
1982 A.C.T. Gallery, Toronto: *Van Doesburg's Alphabet*
1982 A.C.T. Gallery, Toronto: *Eight Years: Three Hundred Artists*
1979 Agnes Etherington Art Centre, Queen's University, Kingston: *Solo Exhibition*
1978 The Art Gallery at Harbourfront, Toronto: *Stimulus '78*
1977 The Gallery/Stratford, Ontario: *Solo Exhibition*
1977 Confederation Centre Art Gallery and Museum, Charlottetown, PEI: *Solo Exhibition*
1977 The Art Gallery at Harbourfront, Toronto: *Works on Paper from the Art Bank*
1977 First Canadian Place, Toronto: *Articipation*
1977 Art Gallery of Hamilton and Kitchener/Waterloo Art Gallery: *Ontario Now 2*
1977 Beaverbrook Art Gallery, Fredericton, NB (circulating exhibition): *50 Canadian Drawings*
1976 XXI Olympiad, Montreal (circulating exhibition 1976-77); The Gallery/Stratford, Ontario; Canadian Cultural Centre, Paris; Canada House, London, England: *Abstractions*
1976 Art Gallery of Ontario, Art Rental Gallery, Toronto: *Drawings and Sculpture*
1975 Owens Art Gallery, Mount Allison University, Sackville, NB: *Solo Exhibition*
1975 Agnes Etherington Art Centre, Queen's University, Kingston: *Spring Exhibition*
1975 Art Gallery at Harbourfront, Toronto: *Festival of Women and the Arts*
1974 University Gallery, University of Alberta, Edmonton: *Solo Exhibition*
1974 Vancouver Art Gallery, British Columbia: *SCAN-Survey of Canadian Art Now*
1974 Robert McLaughlin Gallery, Oshawa: *Juried Exhibition*
1973 The Pollock Gallery, Toronto: *Solo Exhibition*
1973 Gadatsy Gallery, Toronto: *Solo Exhibition*
1973 Beth Tzedec Synagogue, Toronto: *Art '74*
1973 McIntosh Art Gallery, University of Western Ontario, London: *Canadian Society of Graphic Arts: 40th Annual Exhibition*
1972 Vancouver Art Gallery, British Columbia: *SCAN-Survey of Canadian Art Now*
1971 Aggregation Gallery, Toronto: *Solo Exhibition*
1971 Robertson Center for the Arts and Sciences, Binghamton, NY: *Festival of Canada*
1970 Aggregation Gallery, Toronto: *Solo Exhibition*
1967 Rodman Hall Arts Centre, St. Catharines: *7th Annual Exhibition*
1966 Gaslight Gallery, Kitchener: *Solo Exhibition*
1966 Art Gallery of Ontario, Toronto (circulating exhibition 1966-67); National Gallery of Canada, Ottawa; Sarnia Public Library and Art Gallery: *Royal Canadian Academy of Arts: 87th Annual Exhibition*
1966 Art Gallery of Toronto: *Ontario Society of Artists: 94th Annual Exhibition*

Collections
Art Gallery of Hamilton
Art Gallery of Ontario, Toronto
Agnes Etherington Art Centre, Queen's University, Kingston
Canada Council Art Bank, Ottawa
Confederation Centre Art Gallery, Charlottetown, PEI
The Gallery/Stratford, Ontario
Kitchener/Waterloo Art Gallery, Kitchener
Ontario Institute for Studies in Education, Toronto
Private

Awards
Canada Council Arts Award (Type B), 1971, 1973
Ontario Arts Council, 1975, 1976, 1978, 1982

Paul Casselman



"You have to be made aware of something before you can think on it, right? Logical? Somebody would say, 'I was thinking about that . . .' but, before they could think it they had to be made aware."

Quote from S.P. in High Park

That's it. Becoming aware is the essence. Artists try to reach higher levels of awareness through the work they do, as guided by the medium in which they work. Understanding the properties of clay or paint or video inspires personal analogies that encourage awareness and, from it, thinking.

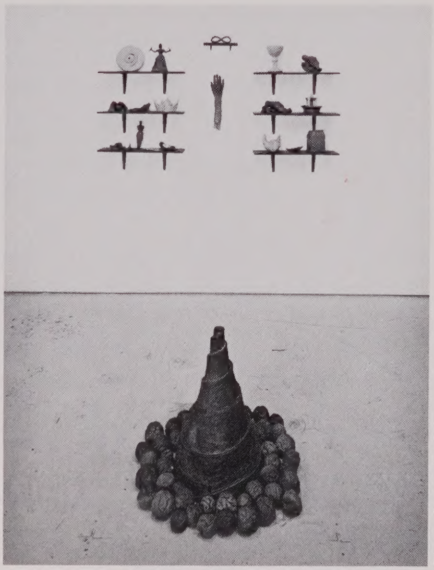
Video, when it was new to me about four years ago, was the medium that allowed me the most room to draw analogies. As I became more intimate with the equipment I discovered how to relate to the machinery and how to allow it to co-relate with me. Anthropomorphic? Yup, it became that as I constructed my analogies along humanistic lines.

Developing a relationship with video in light of TV is not unlike trying to have a "meaningful relationship" after being raised on *True Romances* magazine. TV comes out of that picture tube and lays it on the viewer as relentlessly as a re-re-re-run of "I Love Lucy."

I have, in my work, reversed that emphasis. In so doing I have been fortunate to capture on videotape unique experiences for people who want to establish meaningful relationships.

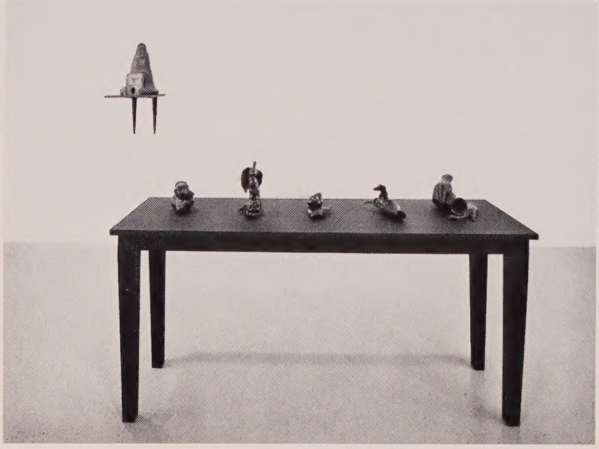
Magdalen Celestino

Magdalen Celestino, Illustration from the book *Decorative/Protective* by Magdalen Celestino, 1983



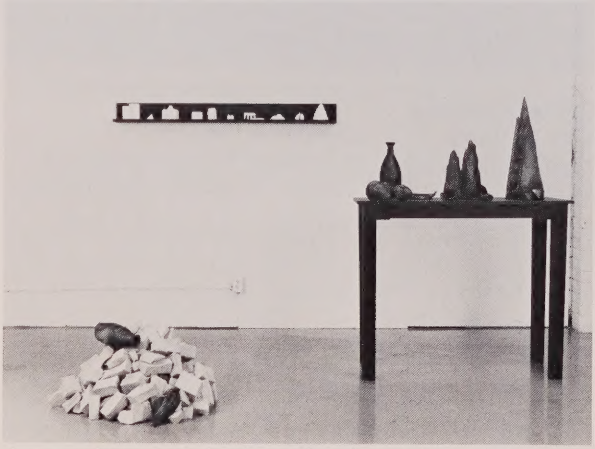
Noli Me Tangere, 1984, clay, beeswax and wood, 2.2 x 1.9 x 2.5 m (approx.)

Photo: Peter MacCallum



Properties of a Conscious Process, 1985, clay, wood and pigment, 250 x 180 x 220 cm (approx.)

Photo: Peter MacCallum



Continuous Relation, 1985, clay, plaster and wood, 3.2 x 2.5 x 1.7 m (approx.)

Photo: Cheryl O'Brien

My work in sculpture examines culturally induced tendencies and possibilities in relation to natural systems. The collision or congruence of the individual infrastructure (history, memory, beliefs, intuition, etc.) with that of the collective informs much of the imagery.

Engaging familiar structures such as the table and shelf, the work's physical scale relates strongly to that of the human body, particularly the hand. The techniques and materials used (carbonized clay, beeswax, plaster, wood, etc.) provide cues to the object's expanded existence and subvert notions of traditional, monumental sculpture. Small, fragmented and apparently fragile, the various objects can function as symbols presenting, within the constructs of the work, various levels of possible meaning.

Magdalen Celestino

Sculpture

Workshops

Available for workshops utilizing non-traditional sculptural materials and techniques inherent to her own work (i.e.: clay and the process of clay carbonization, wax, plaster, body casting, etc.). Also available to lecture on her own work, recent Toronto sculpture, Canadian women sculptors, and "The Mechanics of Subjectivity: The Tarot, The Tea Ceremony and Some Aspects of Quantum Physics."

Teaching Experience

Summer Fine Arts School, Windsor, Instructor, Sculpture for ages 10-16, 1979

Education

Ontario College of Art, Toronto: A.O.C.A., 1983
Michigan State University, 1980-81
The Banff Centre School of Fine Arts, Alberta, 1977-78
University of Windsor, B.A., 1977

Solo Exhibitions

1986 The Gallery, University of Toronto, Scarborough Campus: *Physical Suspense*
1986 Forest City Gallery, London, Ontario: *The Nature of Objects*
1985 YYZ Gallery, Toronto, Ontario: *The Information of Blood and Love*
1983 Gallery 76, Toronto: *Station Heralds*
1982 Gallery 76, Toronto: *Paths of the Penitent*

Group Exhibitions

1986 Gallery 76, Toronto: *Quick Draw*
1985 Carmen Lamanna Gallery, Toronto: *John Brown, Magdalen Celestino, Rae Johnson, Robert Wiens and Shirley Wiitasalo*
1985 Eye Level Gallery, Halifax, Nova Scotia: *Territories* (exchange exhibition with YYZ Gallery, Toronto)
1985 Carmen Lamanna Gallery, Toronto: *Magdalen Celestino and Peter Cosco*
1985 Macdonald Stewart Art Centre, Guelph: *Subjects and Objects*
1985 Republic, Toronto: *Radiant Vista: The Significant Landscape*
1984 Mercer Union, Toronto: *The New City of Sculpture*
1984 A Space, Toronto: *Alter Eros*
1984 Time Tunnel Gallery, Merrickville: *Ontario Vision*
1984 Emily Carr College of Art and Design, Vancouver, British Columbia; Gallery U.Q.A.M., Montreal, Quebec: *Ideas in Motion*
1984 Burlington Cultural Centre: *Raku*
1983 A.R.C. (Artculture Resource Centre), Toronto: *Linda Paloma's Special Ceremony*, performance
1983 Mercer Union, Toronto: *Sisters of the Templar Realm*, performance
1983 Artcite Inc., Windsor: *Five Artists*
1983 Galerie V.A.V., Montreal, Quebec: *Ideas in Motion*
1981 Time Tunnel Gallery, Windsor: *Collaboration*
1981 Art Gallery of Windsor: *Southwest 41*
1980 Detroit Artists Market, Michigan: *Detroit: New Work '80*
1980 Art Gallery of Windsor: *Southwest 40*
1978 Walter J. Phillips Gallery, Banff, Alberta: *Coarse, Medium, Fine*

Awards/Grants

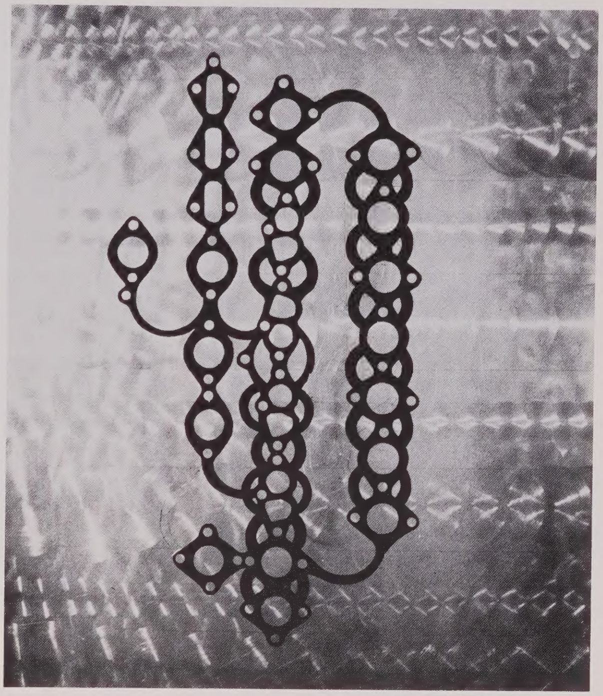
Art Gallery of Windsor, *Southwest 41*, Award for Excellence
Canada Council Grants, 1984, 1986
Ontario Arts Council Grants, 1984, 1985, 1986

Bibliography

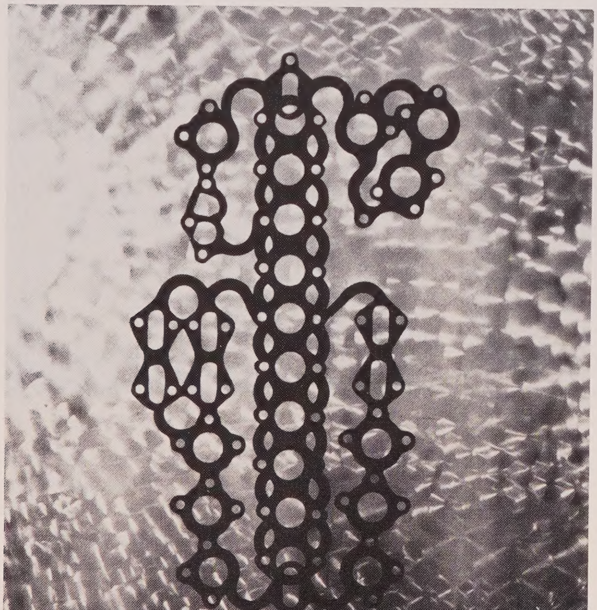
Carr-Harris, Ian. "The New City of Sculpture." *Parachute*, December, January, February 1984-85, no.37, pp.43-45.
Crawford, Lois. "Primeval Raku . . ." *The Burlington Post*, 25 January 1984.
Durichen, Pauline. "Sculptured Subjects." *Kitchener-Waterloo Record*, 4 May 1985.
Elder, Alan C. *Raku*. Burlington: Burlington Cultural Centre, 15 January – 26 February 1984 (exhibition catalogue).
Elliot, James. "Talent and ambition." *Windsor Star*, 26 February 1983.
Grenville, Bruce. "The New City of Sculpture." *C Magazine*, Fall 1984, no.3, pp.76f.
Grenville, Bruce. "The Republic." *Parachute*, September, October, November 1985, no.40, pp.38-39.
Grenville, Bruce. *Territories*. Toronto and Halifax: YYZ/Eye Level exchange, November 1985 (exhibition catalogue).
Hanna, Deirdre. "Dan Reid." *Vanguard*, December 1984/January 1985, vol.13, no.10, p.46.
Jenkner,Ingrid. *Subjects and Objects: Contemporary Sculpture*. Guelph: Macdonald Stewart Art Centre, 26 April – 16 June 1985 (exhibition catalogue).
Kuspit, Donald B. "Free at Last: Toronto Painting and Sculpture." *C Magazine*, Winter 1985, no.4, pp.12-18.
Lypchuk, Donna. "Famous Lies & Illustrious Disguises." *Parallelogramme*, Fall 1985, vol.11, no.1, pp.21-26.
Lypchuk, Donna. "Magdalen Celestino and Peter Cosco at Carmen Lamanna/ Magdalen Celestino at YYZ." *Vanguard*, September 1985, vol.14, no.7, pp.35-36.
Mays, John Bentley. "Intriguing vistas on an old topic." *The Globe and Mail* (Toronto), 26 April 1985.
Mays, John Bentley."The coming of age of Toronto sculpture." *The Globe and Mail* (Toronto), 25 August 1984.
McGrath, Jerry. "Radiant Vista." *Vanguard*, September 1985, vol.14, no.7, pp.31-32.
Rans, Goldie."The New City of Sculpture." *Vanguard*, November 1984, vol.13, no.9, p.33.
Sheehan, Nick. "Levelling the monuments." *NOW*, 23-29 August 1984.
Tuer, Dot. "Alter Eros." *Vanguard*, Summer 1984, vol.13, no.5/6, p.47.
Webb, Marshall. "Read: Landscape." *C Magazine*, Spring 1986, no.9, pp.75-76.
Webb, Marshall."A journey around the New City of Sculpture." *Canadian Art*, Winter/December 1984, vol.1, no.2, pp.74-75.

Carlo Cesta

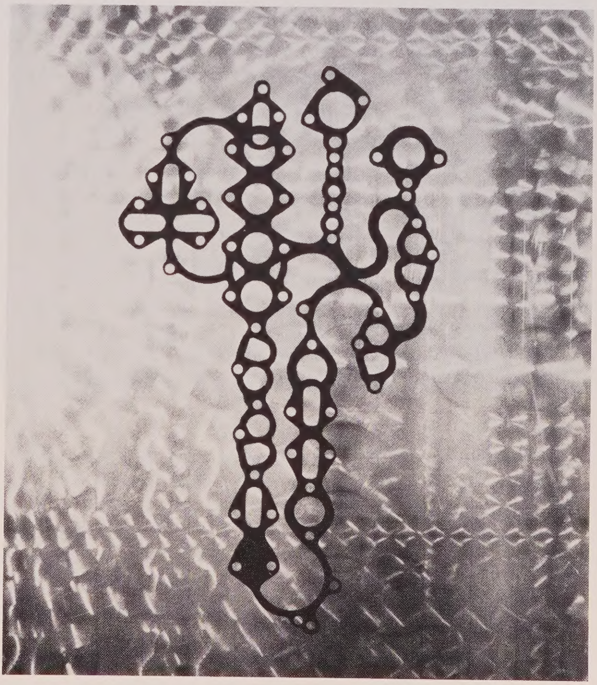
My work makes reference to mechanical systems and I incorporate mechanical processes in its production, through the use of templates and ordered repetition. I am interested in challenging the authority of these systems by countering them with linear and spatial ambiguities. The images and objects have a hand-made quality, where there is meaning in how things are made. I create works which may appear to have specific readings, yet remain elusive. They are full of private associations, but are rooted in shared experience.



Lineage #1, 1990, rubberized undercoat on aluminium, 91.4 x 83.8cm



Lineage #2, 1990, rubberized undercoat on aluminium, 91.4 x 83.8cm



Lineage #3, 1990, rubberized undercoat on aluminium, 91.4 x 83.8cm

Carlo Cesta

Painting and Drawing, Sculpture

Workshops

Available for conducting workshops on multi-media drawing/painting incorporating the use of stencils and collage. Also interested in giving slide talks.

Teaching Experience/Guest Lectures

Oakwood Collegiate Institute, Toronto: Ontario Arts Council, Creative Artists in Schools, 1985
Osler Senior Public School, Toronto: Ontario Arts Council, Creative Artists in Schools, 1984
Oakwood Collegiate Institute, Toronto: Ontario Arts Council, Creative Artists in Schools, 1984
Koffler Centre for the Arts, North York: Coordinator/ Instructor, 1980-1982

Education

Ontario College of Art, Off Campus Study, Florence, Italy, 1979-80
Ontario College of Art, Toronto: A.O.C.A., 1976-80
Three Schools of Art, Toronto: Artists' Workshop, 1968-76

Solo Exhibitions

1991 Garnet Press Gallery, Toronto
1991 The Library & Gallery, Cambridge
1988 Garnet Press Gallery, Toronto: *Imagineering*
1987 Gallery 101 Artists' Centre d'artistes, Ottawa: *Natural History*
1986 Garnet Press, Toronto: *Work for Mystery Land*
1985 Eye Revue Gallery, Union Station, Toronto: *Carlo Cesta/Union Station*
1984 Orbit Art Room, Toronto
1983 Home Again Gallery, Toronto: *Carlo Cesta: Paintings/Drawings*
1981 Home Again Gallery, Toronto
1980 Gallery '76, Toronto: *Carlo Cesta*

Group Exhibitions

1990 Garnet Press Gallery, Toronto: *Furnace*
1989 Bancroft Art Gallery: *Leaf*
1989 Open Studio, Toronto: *Scrap Plate Show*
1989 Garnet Press Gallery, Toronto: *Laurence Breton/Carlo Cesta*
1988 Garnet Press, Toronto: *Leaf*
1988 Mercer Union, Toronto: *Belief Structure*
1987 Thunder Bay Art Gallery: *Nostalgia for a Métier*
1987 A.R.C., Toronto: *REPUBLIC'S The Secret Life of Objects*
1986 The New Museum of Contemporary Art, N.Y.; Group Material: *Mass*
1986 Garnet Press, Toronto: *Best Presents*
1986 Art Gallery of Ontario, Art Rental, Toronto: *Black and White*
1985 Studio 620, Toronto: *Art For Chile*
1985 Garnet Press, Toronto: *Lassoed Event*
1984 National Arts Centre, Ottawa: *21 Canadian Artists*
1984 Orbit Art Room, Toronto: *Summer Classic*
1984 Market Gallery, Toronto: *Canada Council Art Bank Show*
1983 Eye Revue Gallery, Toronto: *Eye Tems*
1983 Bamboo Club, Toronto: *Under the Bam Boo*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 Art Gallery of Ontario, Art Rental, Toronto: Still Life
1983 I.R.T. Subway, New York City; Group Material: *Subculture*
1981 Art Gallery of Ontario, Art Rental, Toronto: *Artful Giving*
1981 Home Again Gallery, Toronto: *Group Show*
1981 The Art Gallery at Harbourfront, Toronto: *First Purchase*
1981 Ontario Arts Council, Visual Arts Lobby, Toronto
1980 Ontario College of Art Studio Show, Florence

Grants/Awards

Canada Council Grants, 1982, 1983, 1984, 1985, 1986, 1988, 1990
Ontario Arts Council Grants, 1980, 1981, 1987, 1988, 1990

Collections

Canada Council Art Bank, Ottawa
Praxis Group
Various private Collections

Bibliography

Buchanan, Hamish. "Belief Structure." *Vanguard*, November 1988, vol.17, no.5, p.41.
Corbeil, Carol. "Carlo Cesta, "Work for Mystery Land," at the Garnet Press." *The Globe and Mail* (Toronto), 3 April 1986.
Fabo, Andy and Jennifer Oille. *Chromaliving*. Toronto: Chromazone Collective, 1984 (exhibition catalogue).
Gurney, Janice. "Morality, the Body and Death." *Artviews*, March/April/May 1989, vol.14, no.4/ vol.15, no.1, pp.32-34.
Hanna, Deidre. "Republic shares its secrets." *NOW Magazine*, 1987.
Hume, Christopher. "Sculptures put garden on map." *Toronto Star*, 10 June 1988.
Lypchuk, Donna. "New and improved industrial strength art." *Metropolis*, vol.1, no.24, 1988.
Mays, John Bentley. "Meditating on problems." *The Globe and Mail* (Toronto), 12 June 1990.
Miller, Earl. "Carlo Cesta & Laurence Breton at Garnet Press." *The Art Post*, Fall 1989, vol.7, no.1, pp.25-26.

Elizabeth Chitty

Photo: Jane Ellison

Production still from *Dogmachine*, 1981.

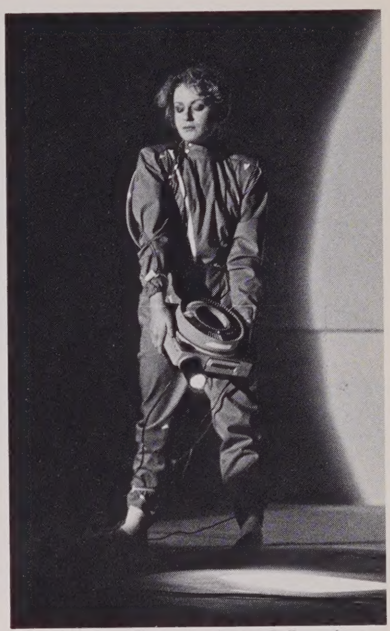


Photo: Robert Barnett

Handicap in performance at the Art Gallery of Ontario, March 1980.

Photo: Zontal

Photo: Zontal

Demo Model, 1978

Much of my work has been concerned with analyzing information and communication from the perspective of an individual within a technological society. Recently, this has extended more deliberately into the area of emotion, as in the performance *History, Colour T.V. & You*, in which History, as a metaphor for communication, is linked with T.V., a communication device, but then with emotion, the performer turns to you. Sexuality has often been evident in my work, sometimes simply underlying the work with a female presence and sometimes dealt with more directly, as in the videotapes *Desire Control* and *T.V. Love*.

My early dances and performances were untheatrical; my work now makes use of some aspects of theatricalism. I always use some form of technology; as well as producing videotapes, video has been an integral part of almost all of my performances. This came about initially simply as an extension into another language and seemed a logical choice given our communications technology-intensive environment. I use technology not only as a means of expressing content, but also formally as light source and extension of my physical actions, for example.

Elizabeth Chitty

Projects and Performance, Video

Workshops

Available for workshops in basic video production and working with students of various media, geared toward discussion of the relationship of their ideas to their media.

Recent Guest Lectures

Ed Video, Guelph, 1982
Ontario College of Art, Toronto, 1982, 1981, 1978
La Chambre Blanche, Quebec, 1981
Simon Fraser University, Vancouver, 1981
Concordia University, Montreal, 1980
Emily Carr College of Art, Vancouver, 1980
Nova Scotia College of Art and Design, Halifax, 1980

Education

York University, Toronto, BA in Fine Art, Dance Major, 1975

Recent Performances and Screenings

1982 Ed Video, Guelph
1982 Canadian Images Festival, Peterborough: *A New Look: Women and Film, 1982*
1982 The Music Gallery, Toronto: *History, Colour T.V. & You*
1982 The Banff Centre School of Fine Art, Alberta
1981 Western Front, Vancouver: *History, Colour T.V. & You*
1981 Plug-In Gallery, Winnipeg: *Winnipeg Video Forum*
1981 San Francisco International Video Festival, San Francisco and Musée du Quebec, Quebec: *History, Colour T.V. & You*
1981 Festival of Festivals, Toronto: *Video/Video: State of the Art*
1981 3^e Symposium d'Art Performance, Lyon, France: *History, Colour T.V. & You*
1980 Performance (Parachute Magazine), Montreal: *Handicap* and *History, Colour T.V. & You*
1980 A Space/GAP, Toronto: *History, Colour T.V. & You*
1980 Vancouver Art Gallery, British Columbia: *Handicap* and *History, Colour T.V. & You*
1980 11^e Biennale de Paris, France
1980 P.S. 1, New York
1980 Art Metropole, Toronto
1980 Hallwalls, Buffalo, New York
1980 Art Gallery of Ontario, Toronto and Eye Level Gallery, Halifax: *Handicap*
1979 Western Front, Vancouver: *Telling Tales*
1979 Videonet, Alberta College of Art, Calgary: *Social Studies*
1978 15 Dance Lab, Toronto; La Mamelle Art Inc., San Francisco; Dance in Canada Conference, Vancouver; TelePerformance, 5th Network Video Conference, Toronto: *Demo Model*
1978 Artspace, Peterborough: *Extreme Skin* and *True Bond Stories*
1977 A Space, Toronto: *Extreme Skin* and *True Bond Stories*
1977 Dance Artists, Soho, Toronto: excerpt from *Lap* and *untitled*
1977 A Space, Toronto: *Lean Cuts*
1977 Vehicule Art Inc., Montreal; Parachute Centre for Cultural Affairs, Calgary; Western Front, Vancouver: *Lap*
1976 Dance Artists, St. Paul's Centre, Toronto: *Lap*
1976 D.A.N.C.E., outside 410 Queen St. W., Toronto: *Drop*
1976 15 Dance Lab, Toronto: *Systems: Systems* and *Situation*
1975 Dance Artists '75, 15 Dance Lab, Toronto: *Polyfil*
1975 A Space, Toronto: *Mover: Mover, Retina, Polyfil,* and *Chant in Sun #1*
1975 Festival of Women and the Arts, 15 Dance Lab, Toronto: *Polyfil*
1975 15 Dance Lab, Toronto: *Dances: Timeline, Ball Dance, Polyfil* and *Tomb*

Videography

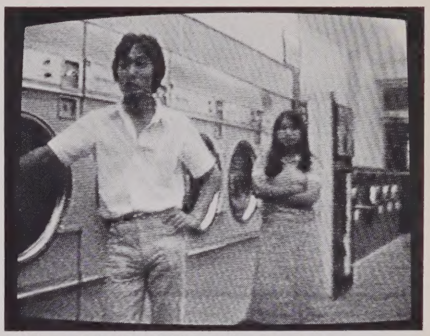
Videotapes in the following dance and performance works from 1975 to 1981: *Polyfil, Situation, Lap, Lean Cuts, Demo Model, Telling Tales (formerly Social Studies), History, Colour T.V. & You.*

Telling Tales	1979	colour	sound	28 min.
Dogmachine	1981	colour	sound	20 min.
Desire Control	1981	colour	sound	12 min.

Teri Chmilar

Photo: Ross Pilon

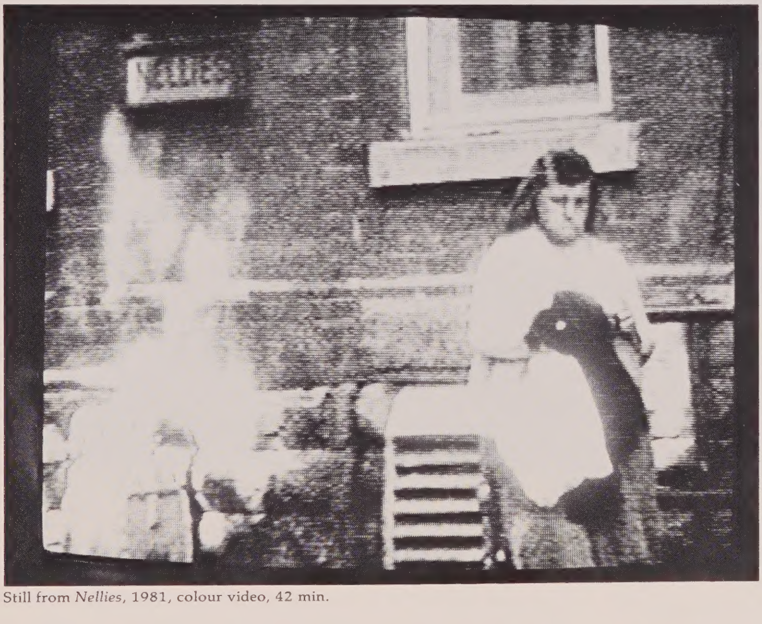
Still from *Moving Images Vs. Stills*, 1977, b&w video, 2 min.



Still from *Sudz*, 1982, colour video, 33 min.

Still from *Woman & Violin*, 1977, b&w video, 3 min.

Photo: Ross Pilon



Still from *Nellies*, 1981, colour video, 42 min.

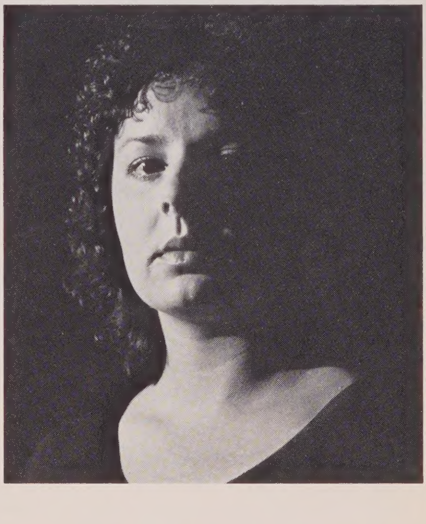


Photo: Dave Lamb

Although I have worked with a variety of other media, I have been concentrating on the use of video to produce my work since 1976. My initial works reveal a thread of investigation of the video medium through the elements of rhythm and poetics with the exception of *Woman and Violin*, which is composed in an "analogy/narrative" style.

When I started to use colour, the works took on a more narrative style, which was a stepping stone to my current interest in raw documentary work. *Nellies* is a documentary concerned with the life and character of a Toronto women's hostel. *Sudz* is a docu-survey of laundromats across Southern Ontario. Each of these works portrays the human warmth and humour inherent in each individual environment. I feel that my recent documentary work allows the viewer to relate his or her personal experiences to each individual piece.

Teri Chmilar

Video and Video Installations

Workshops

Available for workshops in ¾" portapak and video editing.

Teaching Experience

Cable-programming, video workshops in studio, portapak and editing, 1981-82
University of Guelph, Video Art Class, tape presentation and documentary techniques, 1981
YWCA, Guelph, Sketching Instructor, 1978
Photography, darkroom techniques, 1976-77

Education

Ontario College of Art, Toronto, AOCA in Experimental Arts, 1978
University of Guelph, BA in Fine Arts, 1978

Screenings

1982 Festival '82: A Celebration of Women in the Arts, Vancouver: *Dezine*
1982 Cambridge Public Library: *Print Piece, Video Installation*
1982 MacDonald Stewart Art Centre, Guelph: *Nellies, Sudz*
1982 High Museum of Art, Atlanta, Georgia: *Sudz*
1982 International Women's Day Festival, Guelph: *Nellies*
1982 Ed Video, Guelph: *Sudz* and *Dezine* (premières)
1981 Fireweed Festival, Toronto: *Nellies*
1981 University of Guelph: *Nellies*
1981 Simon Fraser University, Vancouver: *Nellies*
1981 'Less Medium More Message' in Vancouver, Halifax, and Toronto: *Nellies*
1981 Ed Video, Guelph, *Nellies* (premiere)
1980 Sir Sanford Fleming College, Peterborough: *Video Installation*
1980 Guelph Spring Festival, University of Guelph Gallery: *'Prefabricated' Installation*
1979 Vancouver Art Gallery, British Columbia: *Ed Video Group Show*
1978 Graz, Austria, (Video Conference): *Run*
1978 Fifth Network Conference, Toronto: *Sunglasses* and *Run*
1978 Centre for Experimental Art and Communication, Toronto
1977 AMTEC Media Festival, University of Toronto
1977 Ontario College of Art, Toronto
1977 University of Guelph, Fine Art Juried Show: *Run* (honourable mention)
1976 Centre for Experimental Art and Communication, Toronto

Awards

Canada Council Video Production Grants, 1977, 1980, 1981, 1982
Ontario Arts Council, 1980
Atlanta Independent Film and Video Festival, video award for *Sudz*, 1982
Guelph International Women's Day Festival, award for *Nellies*, 1982

Videography

Sunglasses: A Series	1976	b&w video	8 min.
Run	1976	b&w video	1 min.
Woman & Violin	1977	b&w video	3 min.
Moving Images Vs. Stills	1977	b&w video	2 min.
Print Piece	1977	video installation	
Survey of Empathy	1978	b&w video	2 min.
Maybe All You Need	1978	video installation	
Stratum Sundry/Sunday Sunday	1978	colour video	11 min.
Disection #1	1978	colour video	2 min.
Disection #2	1978	colour video	2 min.
Family Violence	1979	colour video	30 min.
Prefabrication: Tourist Class	1980	video installation	
Nellies	1981	colour video	42 min.
Dezine	1981	colour video	31 min.
Sudz	1982	colour video	33 min.

Moira Clark

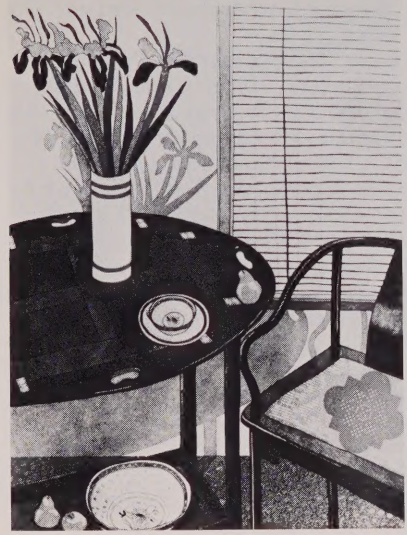


Photo: Jim Prendergast

Salon, 1982, etching, 61 x 46 cm

Photo: Ona Frankena

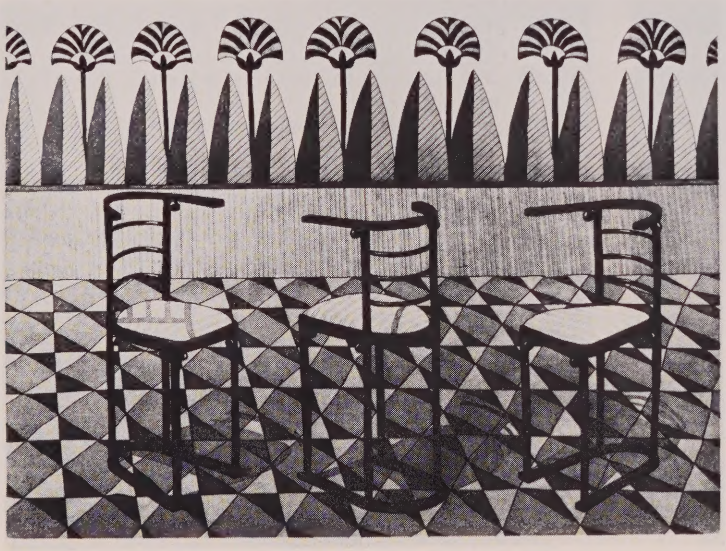


Photo: Jim Prendergast

All Night Cafe, 1982, etching, 46 x 61 cm

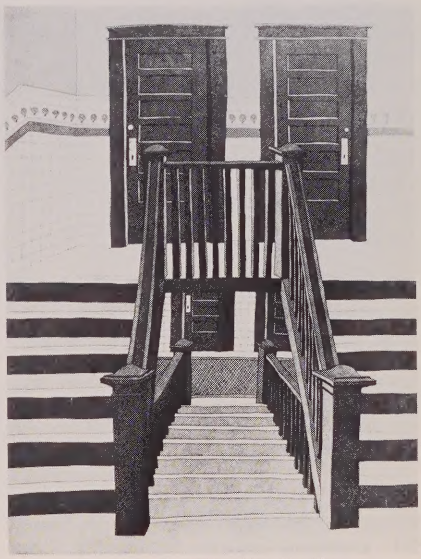


Photo: Jim Prendergast

Staircase with Artichoke Tiles, 1979, etching, 61 x 46 cm

"As an artist, I am a voyeur. My love of mystery, subtlety and the power of suggestion inspires my work. I like to think that my images cause people to wonder about what has happened and what will happen in the situations I create. I enjoy combining the familiar with humour and absurdity. Pattern and abstract design give form to my ideas and etching, a medium of both strength and delicacy, expresses them."

The corner of a room, the edge of a table, an empty chair or two, a vase of flowers, a piece of china — all are recurring elements in Moira Clark's etchings. The quiet, uninhabited settings thus created, convey the impression of an interrupted moment. Someone has either just left the scene or is about to enter. The mundane objects arouse curiosity and provide clues to the unknown personalities.

Clark's prints reveal her interest in perspective — either exaggerated by multiple views beyond the scene, or flattened by presenting the still-life objects in the immediate foreground picture plane. A wide range of surface patterns and textures are juxtaposed with solid areas of shape and colour, while a subtle tonal balance is achieved by the artist's sensitive description of light and shadow.

Moira Clark

Printmaking (Etching)

Workshops

Available for workshops in the basic techniques of etching, and the special techniques of colour printing, multiple plate printing, sugar lift and soft ground. Also interested in conducting workshops in printmaking for children, and bookbinding and printing for books. Available to provide slide talks and lectures on the history and modern state of etching, on techniques of etching and on the artist as a printmaker.

Teaching Experience

The Art Gallery at Harbourfront, Toronto, Printmaking Demonstration, 1983
Art Gallery of Ontario, Toronto, Junior School, Printmaking/Etching Instructor, 1980 - present
Open Studio, Toronto, Etching Instructor, 1978 - present
Art Gallery of Ontario, Toronto, *Try Your Skill*, Printmaking workshop, 1982
Art Gallery of Ontario, Toronto, Etching, Lithography and Silkscreen workshop for *Printmakers '82* exhibition, 1982
Open Studio, Toronto, Interim Director of Etching, 1981-82
Praga Studios, Toronto, *Aquatint and A La Poupee* workshop, 1981
Three Schools, Artists' Workshop, Toronto, Etching Instructor, 1979-81
21 McGill Women's Club, Toronto, *The Printmaker as an Artist*, Guest Lecture, 1980
Open Studio, Toronto, *Using Colour in Etching*, Guest Lecture, 1979

Education

York University, Toronto, B.F.A. (studio major), 1973

Solo Exhibitions

1980	Earlscourt Gallery, Hamilton
1976	Sisler Gallery, Toronto: *Moira Clark: Prints and Watercolours*

Group Exhibitions

1983	Latcham Gallery, Stouffville: *Printmakers' Invitational*
1982	Art Gallery of Ontario, Art Rental, Toronto: *Printmakers '82*
1982	Gallery 44, Toronto: *Moira Clark/Brian Kelley*
1982	Art Gallery of Hamilton: *Open Studio Printworks*
1982	Gallery 44, Toronto: *Artists' Books Exhibition*
1981	Hartnett Gallery, University of Rochester, New York: *What is a Print?*
1981	Aggregation Gallery, Toronto: *Five Printmakers*
1981	University of Waterloo Arts Centre Gallery, Waterloo: *Art Gallery of Ontario Gallery School Faculty Exhibition*
1981	Artworks Gallery, Rochester, New York: *Canadian Printmakers*
1981	The Art Gallery at Harbourfront, Toronto: *First Purchase*
1980	A.C.T. Gallery, Toronto: *Toronto Printmakers*
1980	Aggregation Gallery, Toronto: *Five Printmakers*
1980	The Art Gallery at Harbourfront, Toronto (Art Gallery of Ontario circulating exhibition 1981-1983); Art Gallery of Nova Scotia, Halifax; Art Gallery of Algoma, Sault Ste. Marie; Art Gallery of Peterborough; McIntosh Gallery, London, Ontario; Rodman Hall Arts Centre, St. Catharines; The Gallery/Stratford; Thames Cultural Centre, Chatham; Art Gallery of Brant, Brantford; Art Gallery of Cobourg; Belleville Public Art Gallery; Burlington Cultural Centre: *Open Studio: Ten Years*
1980	Rodman Hall Arts Centre, St. Catharines: *Ontario Society of Artists 107: Image 79*
1979	A.C.T. Gallery, Toronto: *Toronto Printmakers' Invitational*
1979	Powerhouse Montreal, Montreal: *Women's Bookworks*
1979	Pauline McGibbon Cultural Centre, Toronto: *Opening Exhibition*
1979	Albright-Knox Art Gallery, Buffalo, New York: *Open Studio Print Show*
1978	Art Gallery of Ontario, Art Rental, Toronto: *Feast Your Eyes*
1978	Eaton Gallery, Toronto: *Open Studio Print Exhibition*
1977	Sisler Gallery, Toronto: *Printmakers' Group Exhibition*
1975	Sisler Gallery, Toronto: *Art for Young Collectors*
1974	Sisler Gallery, Toronto: *Group Exhibition*
1973	Toronto City Hall: *12th Annual Outdoor Exhibition*
1972	Winters Gallery, York University, Toronto: *Printmakers' Group Exhibition*

Collections

Canadian Paraplegic Association, Lyndhurst Hospital, Toronto
Castle Museum, Norwich, England
City Archives, Toronto
Clarkson Gordon, Toronto
Coutts Hallmark Cards, Toronto
Crown Trust, Toronto
Department of External Affairs, Ottawa
Doncaster Museum, England
Ferens Art Gallery, Kingston-upon-Hull, England
Graphic Arts International Union, Toronto
Norcen Energy Resources Limited, Toronto
Polysar Limited, Cooksville
Redpath Industries Limited, Toronto
Seneca College of Applied Arts & Technology, Toronto
Standard Bank of Canada
Toronto Dominion Bank, Toronto
Tory Tory Des Lauriers & Binnington, Toronto
University of Saskatchewan, Saskatoon

David Clarkson

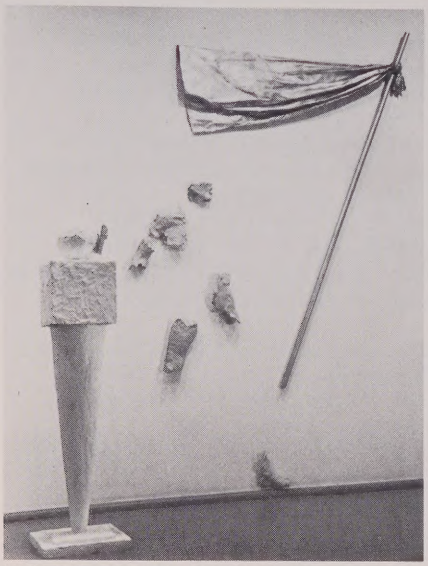


Photo: The artist

Trophy, 1983, mixed media, 2.4 × 2.4 × 0.9 m

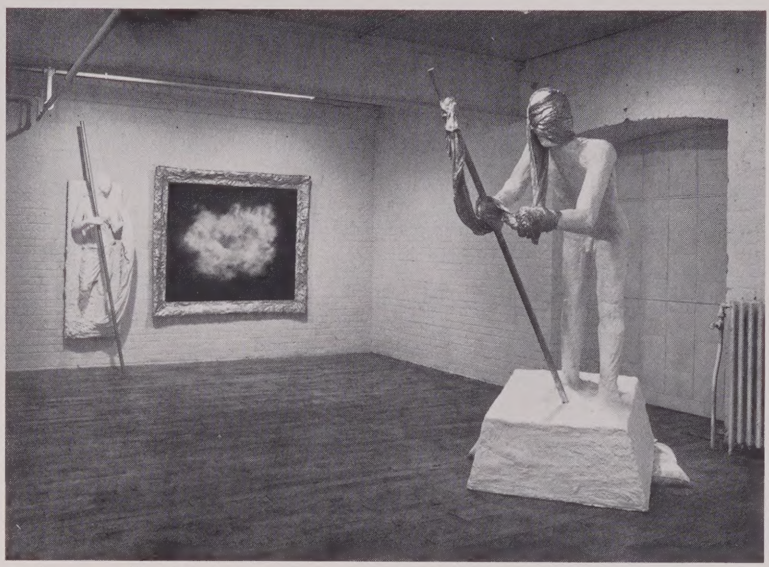
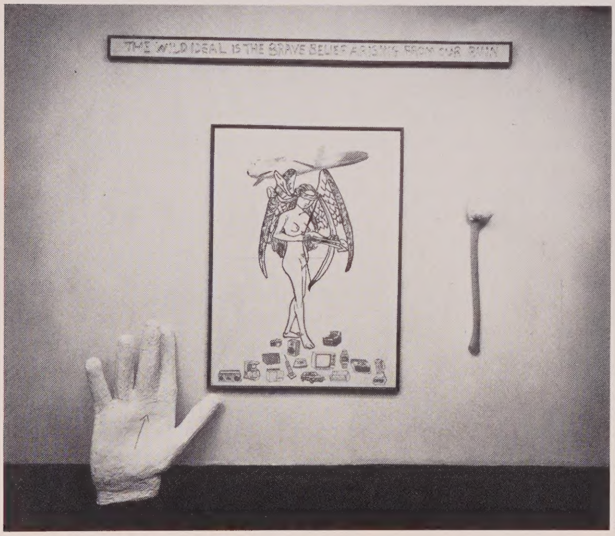


Photo: Peter MacCallum

Installation view of *Hail Muse, etc.*, 1984, paint, plaster, wood, and *Strength of a Strong Man*, 1984, paint, plaster, pillows


THE WILD IDEAL IS THE BRAVE BELIEF ARISING FROM OUR RUIN
Photo: Peter MacCallum

The Wild Ideal, 1983, mixed media, 2.4 × 2.4 × 0.3 m

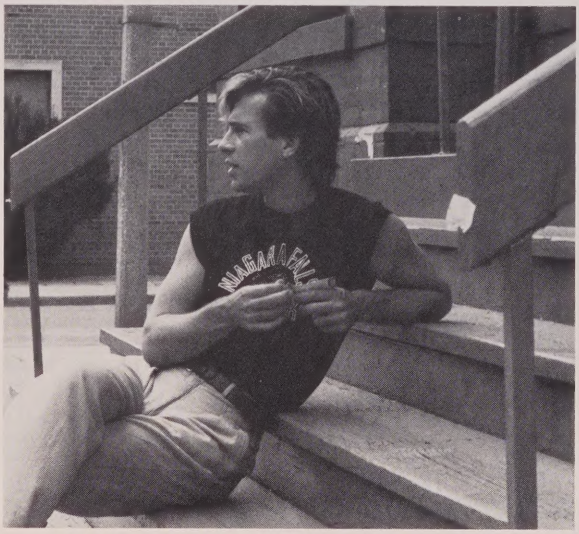


Photo: Susan Leslie

I have defined my recent sculpture broadly enough to include paintings, drawings, and texts. I am more apt to work with plaster and enamel spray paints than the usual stuff of statues – marble and bronze. The images from which I fashion my pieces follow generalized "high art" forms like commemorative statuary, beaux-arts painting, and romantic poetry. These are often combined with more indecorous elements such as broken bricks, old feather pillows, commercial signs, etc.

I organize these objects and images into specific alignments in order to examine issues rising from representation and expression. I try to structure the relationship of audience, my work, and its display, in ways which encourage an examination of our construction of meaning. To that end these works of mine provide no easy answers, but through a simple strategy of dislocation attempt to unravel a rhetoric of power and privilege which seeks to remain invisible.

In their own way, these sculptures try to visualize aspects of that complex process, and evidence instead an ideology of sight that does not limit what we see.

David Clarkson

Mixed media sculpture

Workshops

Available to speak on his recent work and current sculptural practice in Toronto.

Teaching Experience

Ontario College of Art, Toronto: Guest Lecturer, 1983

Education

Ontario College of Art, Toronto: A.O.C.A., 1979

Solo Exhibitions

1985 S.L. Simpson Gallery, Toronto
1983 YYZ Gallery, Toronto: *Wild Ideal*
1982 P.S.1, Long Island City, New York: *The Promise*
1982 Optica, Montreal, Quebec: *The Archives of an Unknown Ideal*
1980 YYZ Gallery, Toronto: *Fragments of an Incomplete Reconnaissance*
1980 Mercer Union, Toronto: *David Clarkson*
1979 Gallery 76, Toronto: *Constructed Photographs*

Group Exhibitions

1984 Studio 620, Toronto: *The New City of Sculpture*
1984 Walter Phillips Gallery, Banff, Alberta: *On Earth & In Heaven*
1984 The Photographers' Gallery, London, England: *Seeing People – Seeing Space: Contemporary Photography from Ontario, Canada*
1984 Mercer Union, Toronto (circulating 1984); Open Space, Victoria, British Columbia; Contemporary Art Gallery, Vancouver, British Columbia: *80/1/2/3/4 Toronto: Content/Context*
1983 S.L. Simpson Gallery, Toronto: *Photographic Sources*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 515 Queen Street West, Toronto: *Unaffiliated Artists*
1983 YYZ Gallery, Toronto and Art Gallery of Windsor: *Alternate Photography*
1982 A Space, Toronto: *YYZ Monumenta*
1981 YYZ Gallery, Toronto: *The New YYZ*
1981 Glendon Gallery, Toronto: *Displacements*
1980 A Space/Harbourfront, Toronto: *222 Warehouse*
1979 A Space, Toronto: *Work*
1979 YYZ Gallery, Toronto: *Possibilities (More)*
1979 A.C.T. Gallery, Toronto: *Contact*
1979 Mercer Union, Toronto: *Locations*
1979 Glendon Gallery, Toronto: *Artists Choice – New Faces*
1979 The Isaacs Gallery, Toronto: *Five New Artists*
1978 The Funnel, Toronto: *Bearing*

Awards/Grants

Canada Council Grants, 1980, 1981, 1982, 1983
Ontario Arts Council Grants, 1980, 1981, 1982

Bibliography

Davies, Sue (Introduction). *Seeing People — Seeing Space: Contemporary Photography From Ontario, Canada*. London, England: The Photographers' Gallery, May 1984.

Fleming, Martha. "Robert Bowers, Ydessa Gallery; David Clarkson, YYZ Gallery." *Artforum*, February 1981, vol. XIX, no. 6, pp. 84-85.

Guest, Tim. "80/1/2/3/4 Mercer Union, Toronto." *Vanguard*, May 1984, vol. 13, no. 4, pp. 43-44.

Hume, Christopher. "New City Of Sculpture exhibit is a feast for the eyes -- and ears." *Toronto Star*, 26 August 1984.

Hume, Christopher. "Representational art back with vengeance." *Toronto Star*, 4 September 1982.

Hume, Christopher. "Young sculptors highlighted." *Toronto Star*, 24 August 1984.

Mays, John Bentley. "The coming of age of Toronto sculpture." *The Globe and Mail* (Toronto), 25 August 1984.

Mays, John Bentley. "David Clarkson at YYZ." *The Globe and Mail* (Toronto), 6 October 1983.

Mays, John Bentley. "The flowering of a creative discontent." *The Globe and Mail* (Toronto), 17 March 1984.

Mays, John Bentley. "Monumenta: promising but haunted." *The Globe and Mail* (Toronto), 11 September 1982.

Mays, John Bentley. "A neglected art gets the attention it truly deserves." *The Globe and Mail* (Toronto), 23 August 1984.

Mays, John Bentley. "Photographic Sources at the S.L. Simpson Gallery." *The Globe and Mail* (Toronto), 22 December 1983.

Mays, John Bentley. "Unaffiliated Artists, 515 Queen St. W." *Vanguard*, September 1983, vol. 12, no. 7, p. 35.

Monk, Philip. "Axes of Difference." *Vanguard*, May 1984, vol. 13, no. 4, pp. 10-14.

Monk, Philip. "David Clarkson, YYZ, Toronto." *Vanguard*, December 1983/January 1984, vol. 12, no. 10, p. 34.

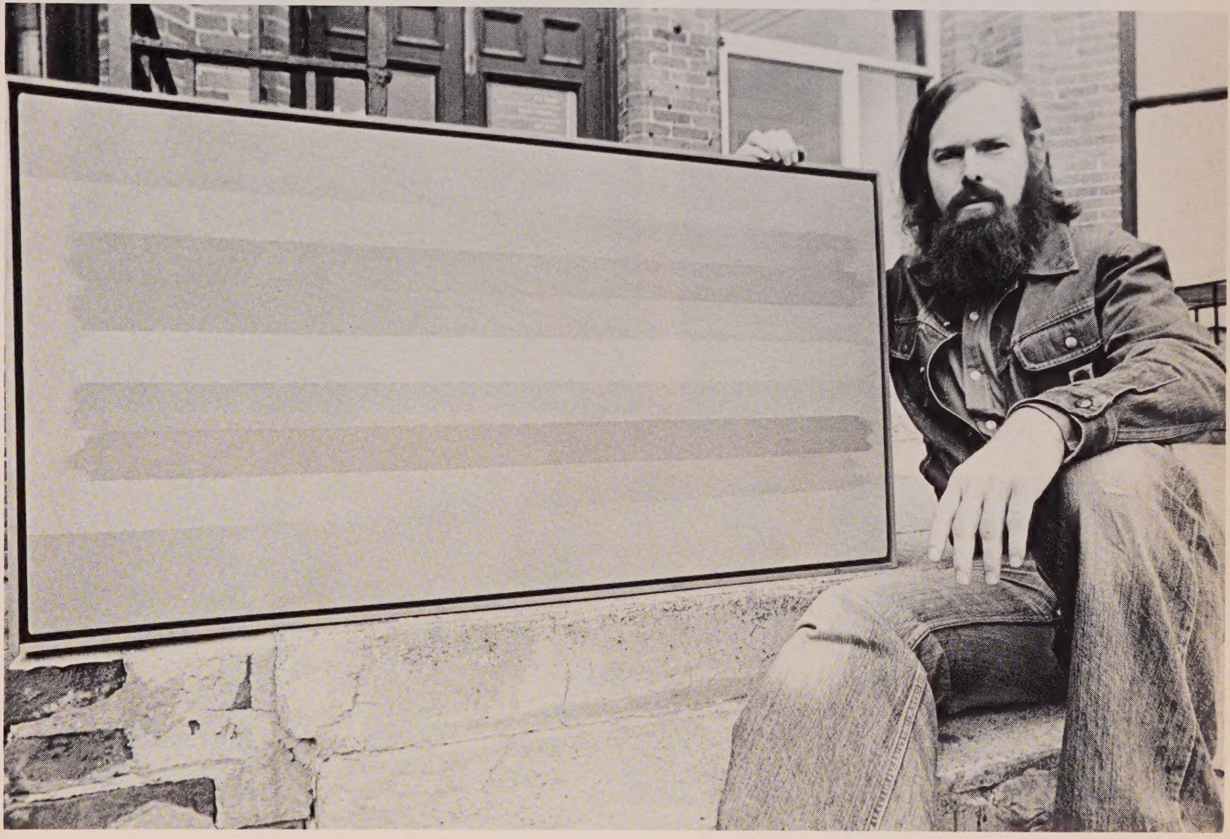
Oille, Jennifer. "Video Video and Monumenta." *The Canadian Forum*, December/January 1982/83, vol. LXII, no. 724, pp. 48-49.

Randolph, Jeanne. "Wild Ideal." *C Magazine*, Winter 1983/84, no. 1, pp. 50-51.

Rhodes, Richard. *Alternate Photography*. Toronto: YYZ, 28 February – 26 March 1983.

Sheehan, Nick. "Levelling the monuments." *NOW*, 23-29 August 1984.

Denis Cliff



In my painting I have tried to elicit a state of sensual contemplation, through a complex system of passive colour juxtapositions. Technically, I carefully mix 24 to 30 colours until each is within one-fifth of a tone of the others. This means that on a scale from 1 to 50, with 1 being the lightest colour and 50 being the darkest, all the colours in the painting would be mixed to the same degree of darkness as number 32—or whatever other value level I decide to choose. The paint is applied with brush as a stain (there is no priming on the canvas) and the result is a very sensual romantic surface. The viewer is required to spend some contemplative time with the painting. He should allow the colour sensations to wash over the mind, like waves over a body on a beach, by-passing the intellect in favour of the heart and spirit.

I have also produced a series of drawings entitled "Altered Egos" in which I have created a parody of contemporary art history. It is a humorous attempt to illustrate the important values of great artists from 1860 to the present.

Wendy Coad

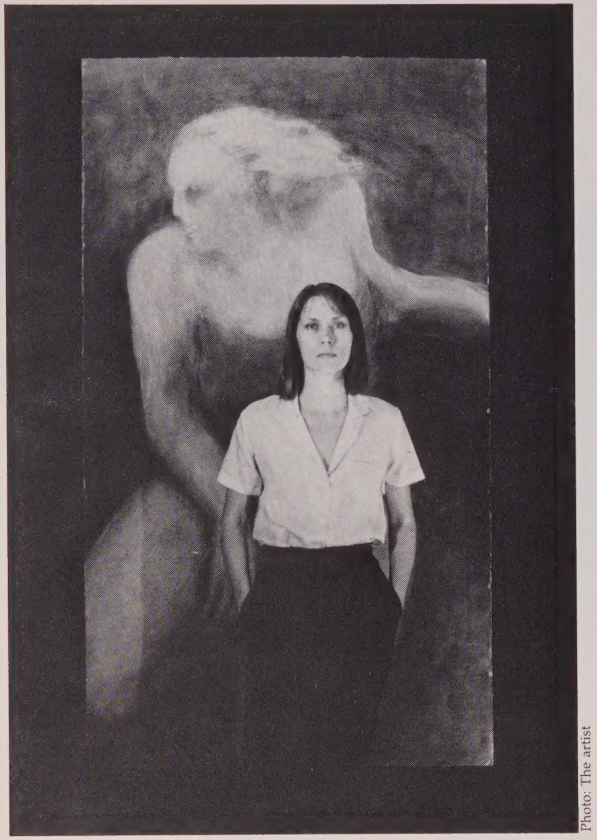


Photo: The artist

Wendy Coad with *PYA 994*, 1983, acrylic on paper, 186 x 105 cm

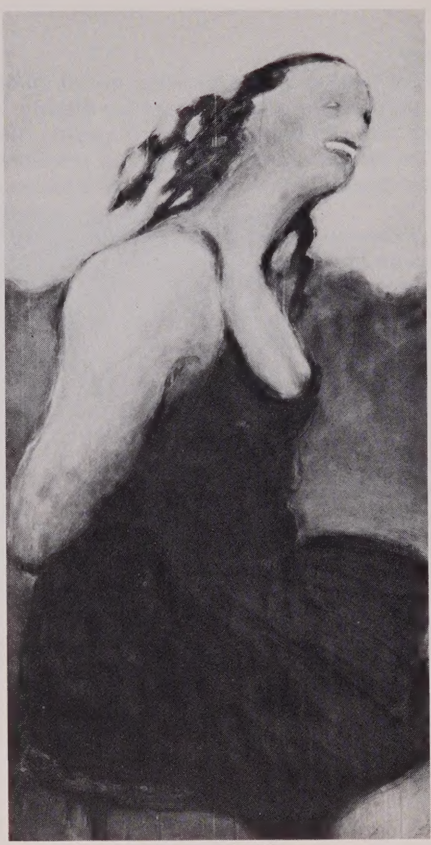


Photo: The artist

Survivor, 1982, acrylic on paper, 210 x 105 cm

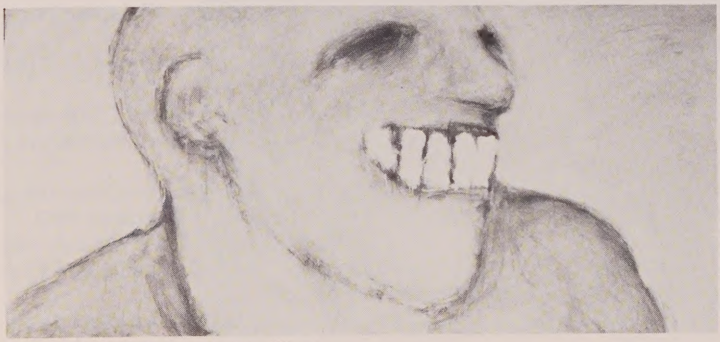


Photo: The artist

Happy Face, 1983, acrylic on paper, 105 x 223 cm

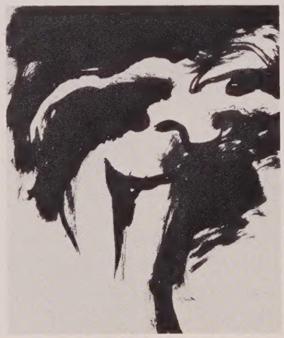


Photo: The artist

Drawing Series, 1982, ink on mat board, 22.5 x 18.5 cm

The figures in Wendy Coad's paintings loom large, filling the foreground plane. These figures express a variety of disturbing emotions in their grimacing or leering faces, sprawling limbs, and lunging postures. Motivated or haunted by invisible entities or circumstances, the subjects of Coad's works often appear wrenched with anguish or pathetically tortured by an impending threat.

Despite their violent and at times even brutal physical presences, their voluminous anatomies are rendered as soft, fleshy masses with subtle modelling and contours. Technically, the emotive qualities are further emphasized by the use of dripped and splattered paint, evocative of the artist's previous abstract expressionistic work. Rather than being specific portraits, these acrylic paintings on paper typify Coad's statements regarding a generalized human condition.

Wendy Coad

Painting and Drawing (acrylic, mixed media and ink on paper)

Workshops

Available for workshops in drawing; mixed media painting; preparing works on paper for display; and the history, uses, and conservation of paper. Also available for critiques and seminars and interested in conducting classes with either adults or adolescents.

Teaching Experience

Saskatchewan Department of Culture and Youth, adjudicator, 1982
Saskatchewan Regional Community Colleges, Stained Glass Instructor, 1980-82
Photographers Gallery, Saskatoon, Instructor, "Preparing Prints for Display," 1979-82
Glassworks Stained Glass Studio, Saskatoon, Instructor, 1978-82
Mendel Art Gallery, Saskatoon, Lecturer for travelling exhibition *100% RAG* (organized by the Shoestring Gallery), 1981
E. D. Feehan High School, Saskatoon, Instructor, 1977-78

Education

University of Saskatchewan, Saskatoon, B.Ed., 1978
University of Saskatchewan, Saskatoon, B.F.A., 1976

Solo Exhibitions

1984 A Space, Toronto: *Corpus Delecti*
1984 Laurentian University Museum and Arts Centre, Sudbury (Art Gallery of Ontario, "Artists with their Work" Program): *Down From the Earth*
1983 Photographers Workshop Gallery, Saskatoon: *Painting on Photography*
1981 Shoestring Gallery, Saskatoon: *Recent Paintings*
1976 Gordon Snellgrove Gallery, University of Saskatchewan, Saskatoon: *B.F.A. Show*

Group Exhibitions

1984 Mercer Union, Toronto: *Three Painters*
1984 Burlington Cultural Centre: *New Figurative Painting*
1984 Gallery 101, Ottawa: *Desire*
1983 131 Bloor Street West, Toronto: *Chromaliving*
1983 Wynick/Tuck Gallery, Toronto: *Summer Invitational*
1983 #2-515 Queen St. W., Toronto: *Unaffiliated Artists Show*
1982 The Art Gallery at Harbourfront: *Painting 82/ Painting 82*
1982 Norman Mackenzie Art Gallery, Regina: *Sheila Butler/Wendy Coad: Figurative Paintings*
1981 Rosemont Gallery, Regina and Saskatoon Public Library: *Woman to Woman*
1980 Shoestring Gallery, Saskatoon (travelled provincially by the Mendel Art Gallery, Saskatoon): *100% RAG*
1980 Saskatchewan Government Insurance, Centennial Auditorium, Saskatoon: *S.G.I. Juried Exhibition*
1980 Shoestring Gallery, Saskatoon: *New Members Show*
1979 Mendel Art Gallery, Saskatoon: *Four Directions*
1976 University of Saskatchewan, Saskatoon: *Student Work in Photography*
1975 Mendel Art Gallery, Saskatoon: *Prints from the Printmaking Workshop*

Awards/Grants

Canada Council Grant, 1983, 1984
Saskatchewan Arts Board, 1980, 1982
Saskatchewan Government Insurance, Purchase Award, 1980

Collections

Canada Council Art Bank, Ottawa
Saskatchewan Arts Board, Saskatoon
Saskatchewan Government Insurance, Saskatoon
The University of Saskatchewan, Saskatoon
Private Collections

Bibliography

Aarons, Anita. *Painting 82/Painting 82*. Toronto: The Art Gallery at Harbourfront, 17 September – 10 October 1982.
Ball, Denise. "Wendy Coad the artist . . . "*The Leader-Post* (Regina), 10 June 1982.
Burnett, David and Schiff, Marilyn. *Contemporary Canadian Art*. Edmonton: Hurtig Publishers Ltd., 1983.
Hume, Christopher. "New season covers the same old ground." *Toronto Star*, 25 September 1982.
Mays, John Bentley. "The wobbles are out and recognition returns." *The Globe and Mail* (Toronto), 25 September 1982.
Parke-Taylor, Michael. *Sheila Butler/Wendy Coad: Figurative Paintings*. Regina: Norman Mackenzie Art Gallery, 21 May - 20 June 1982.

Bonita Collins

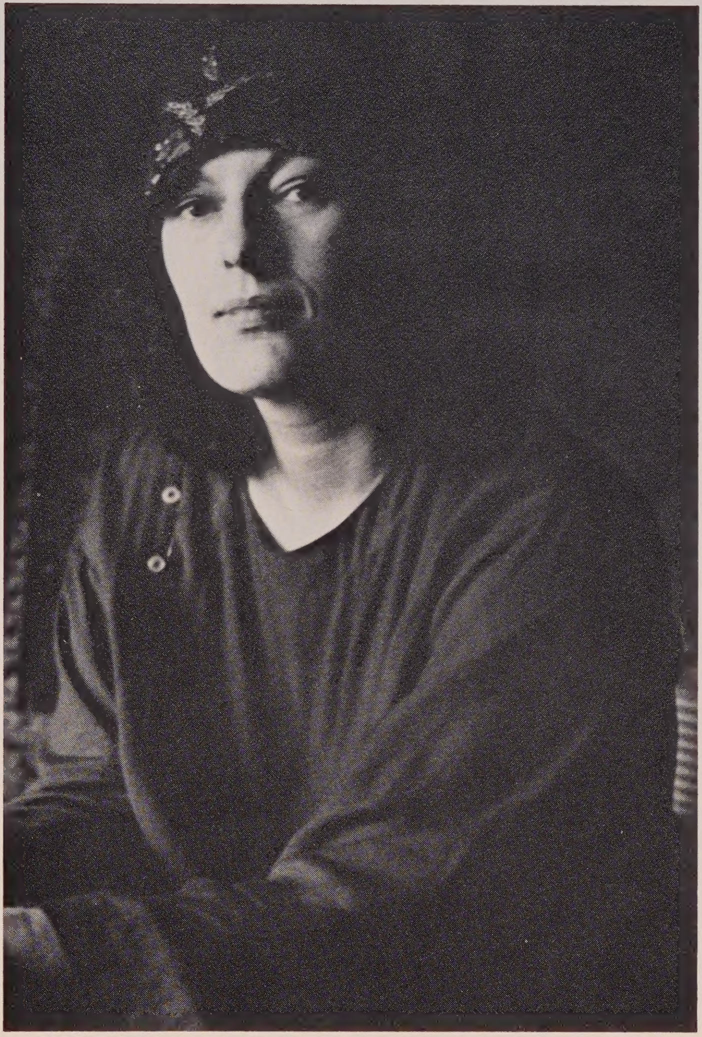
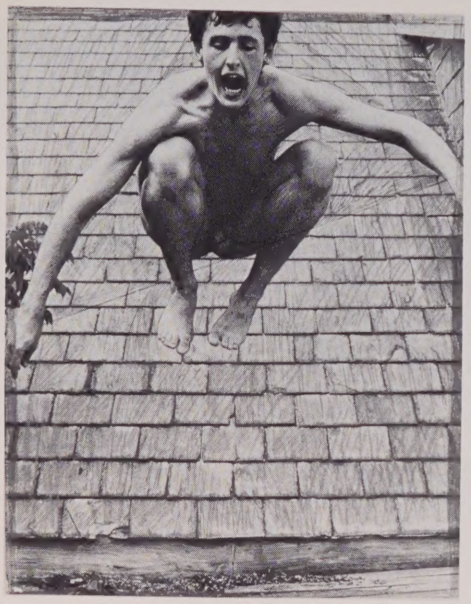


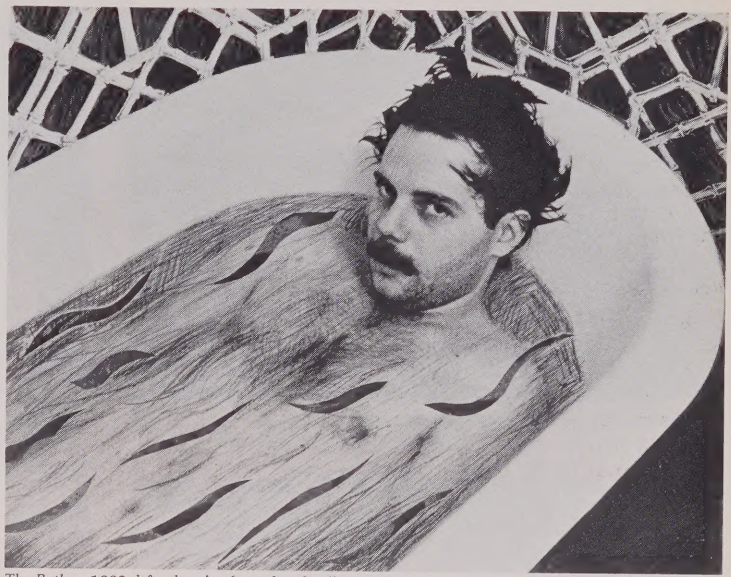
Photo: Terry Baguley

People laugh when they look at my work—that's because I do funny sculpture. But behind all the laughter is a lady who is very serious about her work. As an artist living in the twentieth century, I feel that I am a sort of social commentator—a barometer—reflecting and recording the environment and times of the world in which I live. The forms and subject matter with which I work are familiar to everyone. They are contemporary in the content they reveal, but at the same time they are based on simple, traditional geometric shapes. Set apart, or taken out of context, the forms take on a different meaning and are seen from new perspectives. By varying the scale, the forms assume monumental proportions. I choose my materials because they lend themselves well to the forms which they become and, again, reflect the environment and times in which I live. Varying materials enable me to invest each piece with a personality of its own. Many of these forms reveal an element of humour which becomes a personal experience for the viewer. Hence the dichotomy—serious works of art that are funny. Any humour seen or experienced in my pieces is purely intentional. After all, art is to be enjoyed and so is life.

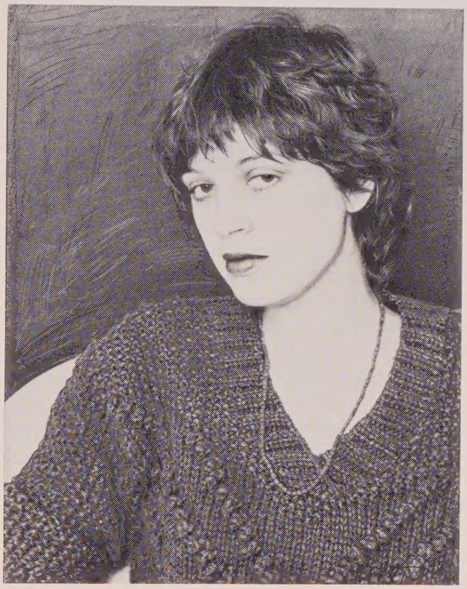
Linda Corbett



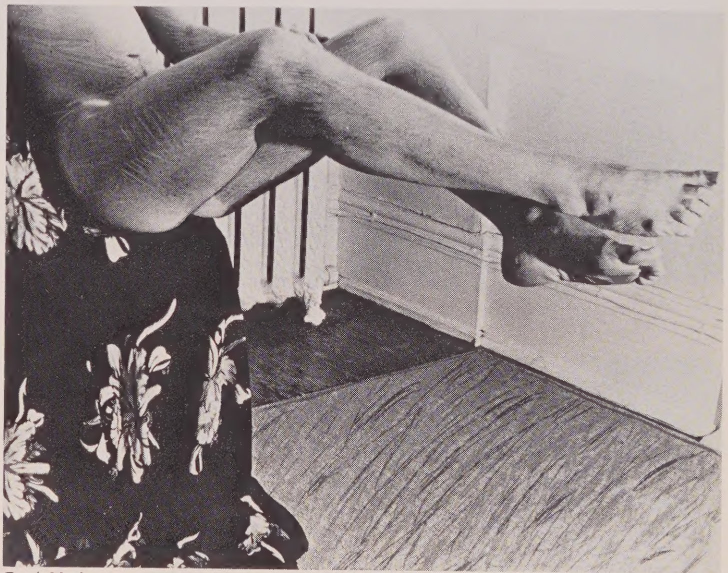
Murray Jumping C, 1981, b&w hand-coloured photograph, 11" x 14"



The Bather, 1982, b&w hand-coloured and collaged silver print, 11" x 14"



Self Portrait, 1980, b&w hand-coloured mural print, 30" x 40"



Greek Myth, 1981, b&w hand-coloured silver print, 11" x 14"

I am a mixed-media photographer. I combine my black and white photo prints with a layer of colour built up of drawing, painting, and collage elements. A variety of techniques goes into the production of the prints including liquid photo emulsion, silver printing, ortho film internegatives, metallic toners, Xerox transfers, and mural printing.

The application of the colour "screen" is vigorous – a kind of personal graffiti – which remains independent of the black and white subject, creating a tension that energizes the image.

I like to use figurative subjects. My *Nude Suite* is a sometimes humorous look at Western traditions and ideals of beauty. My new work is a *Portrait Suite* of larger-than-life-sized prints. Paint and collage help reflect the sitter's personality and add a surreal quality to the photographic image.

Linda Corbett

Hand-coloured black and white photo prints using a variety of techniques and media

Workshops

Available for workshops in photographic techniques and in a multi-media approach to photography.

Teaching Experience

Earl Haig High School, North York School Board, Adult Education Program, Painting and Drawing Instructor, 1978-82
Ontario Arts Council, Creative Artists in Schools, Cornelius Public School, Toronto, 1981
Bayview High School, Toronto, Summer Studio Photography Instructor, 1981
Ontario Arts Council, Creative Artists in Schools, Lamberton Public School, Toronto, 1981
C. W. Jeffery High School, Toronto, Painting and Drawing Instructor, six-week program, 1981
Ontario Arts Council, Creative Artists in Schools, O'Connor Public School, Toronto, 1980
Whitby Jail, Painting and Drawing Instructor, 1975
Ottawa Regional Detention Centre, Painting and Drawing Instructor for male and female inmates, 1974

Education

Sir John Cass School of Art, City of London Polytechnic, London, England, 1976
York University, Toronto, Honours BA, Fine Art, 1975
Sir George Williams University, Montreal, 1971

Exhibitions

1982	Great Georgestreet Gallery, Charlottetown, PEI: *Five Toronto Photographers*
1982	Canton Art Institute, Canton, Ohio: *Five Toronto Photographers*
1981	Spaces Gallery, Cleveland, Ohio: *Five Toronto Photographers*
1981	Idee Gallery, Toronto: *Five Toronto Photographers*
1979	Loranger Gallery, Toronto: *Linda Corbett/ Andrew Fee*
1978	Loranger Gallery, Toronto: *Seven Women Artists*
1978	Deja Vue Gallery, Toronto: *Four Women Photographers*
1976	Arts Meeting Place, Covent Garden, London, England
1975	I.D.A. Gallery, York University, Toronto: *Graduate Exhibition*

Awards

Canada Council Project Cost Grant, 1978

Paul Couillard

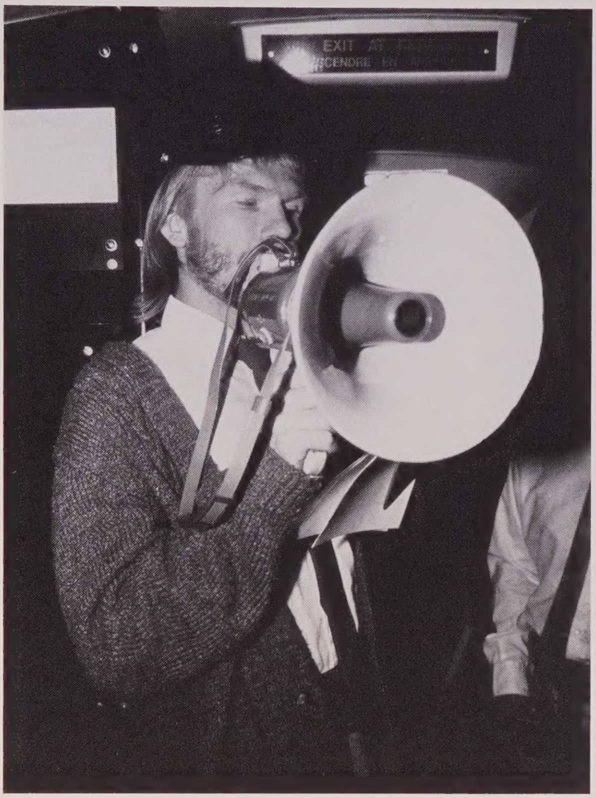


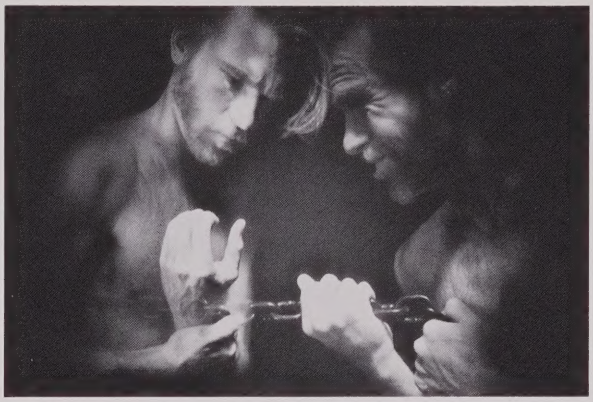
Photo: Tony Fouhse

The Urban Experience (Paul Couillard as performance host), Ottawa, 1987

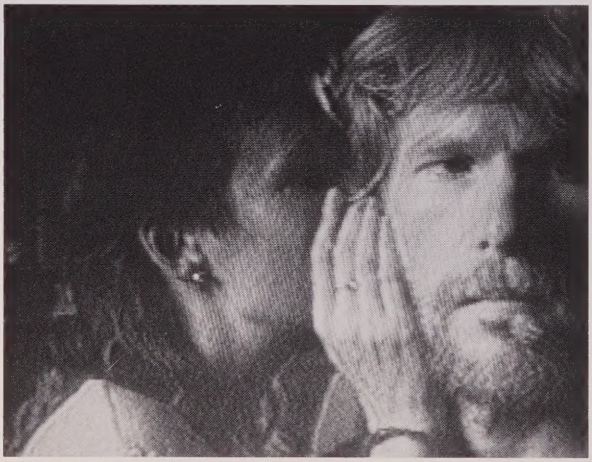
The nature of your work is governed by the limitations of the tools you use. You are always seeking out the border lines, as if to name them by passing through them. As a traveller, you go in for the risky, the unknown; all of your life you have sought out precipices, swift currents and extreme temperatures. Usually you cannot find the point where danger becomes potentially fatal, but you are certain that you have passed it more than once. Always, in the midst of peril, a miraculous intervention of grace has guided you back to safer ground. Otherwise, you would already be dead.

You see traces of your own presence, and of others like you. You ask yourself "What is this body?" You see all that is recorded, and you try to make sense of it. Absorbed in your efforts, your tongue slides back and forth across the roof of your mouth behind your closed lips. Suddenly, a thought strikes you, and your mouth drops open in contemplation of an image of all that is recorded that you will never understand. Your mouth clamps shut again and your teeth grind together as this image leads to another, of all that may have been recorded but was destroyed, and all that was never recorded at all.

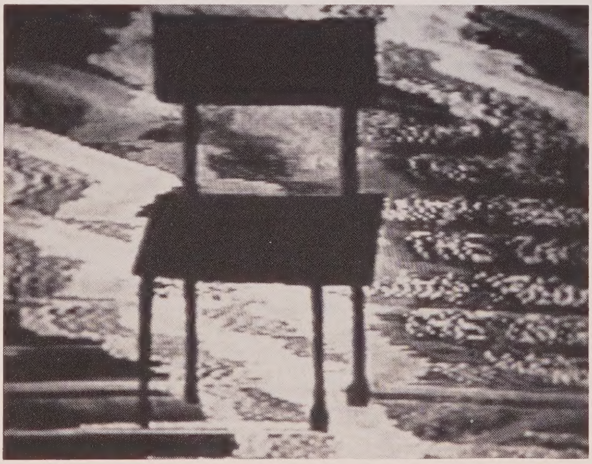
You continue to collect fragments and leave evidence. Sometimes there are moments where you feel you can do no wrong; the air becomes thick like water, and you operate on a level of being that seems to encompass more than yourself. When this happens you say, "The djinni is with us."



Illness as Metaphor (detail from pulsed laser hologram), 1989, 30 x 40cm



Still from *Three Wings on the Wind*, 1988, colour, double, mono, 24 min.



Still from *Plato's Chair*, 1990, colour, stereo, 7 min.

Paul Couillard

Projects and Performance, Video, Integrated Media Installation

Workshops

Available for performance and video workshops involving the use of video and integrated media in performance, adapting performance to video, and approaching performance from a gay perspective. Also may conduct talks in French.

Workshops/Guest Lectures

Gallery 101 Artists' Centre d'artistes, Ottawa: Performance Workshop Producer and Assistant to Rachel Rosenthal, 1989
S.A.W. Gallery, Ottawa: Performance Workshops, 1986
C.A.R. Ottawa: "Regionalism and the Broader Context" Panelist, 1986
S.A.W. Gallery, Ottawa: Video Workshops, 1985
CKCU-FM, Ottawa: "Art and the Media" Panelist, 1985
Los Angeles Performance Department: Performance Workshop Assistant, 1985

Education

Studied privately with American performance artist Rachel Rosenthal in Los Angeles, 1985-86

Screenings/Performances/Exhibitions

1990 Euclid Theatre, Toronto; Illuminated Manuscripts: *Three Wings on the Wind* (screening)
1990 A Space, Toronto; Lesbian and Gay Cabaret: *This is Not a Warning* (performance)
1989 Le Lieu, Québec: *Three Wings on the Wind* (screening)
1989 Le Lieu, Québec; Ottawa Manoeuvres: *Passage II* (performance)
1989 Gallery 101 Artists' Centre d'artistes, Ottawa: *Three Wings on the Wind* (screening)
1989 S.A.W. Gallery, Ottawa: *Reversals* (performance)
1989 Kingston Cablecast; Artwaves: *Three Wings on the Wind* (screening)
1989 Kingston Artists' Association Inc.: *Reversals* (performance and exhibition)
1989 Artscourt, Ottawa; Studios (Work in Process): *Illness as Metaphor* (group exhibition)
1989 Artscourt, Ottawa: *The Great Mother's Chair* (performance)
1989 S.A.W. Gallery, Ottawa: *Reversals* (solo exhibition)
1988 Gallery 101 Artists' Centre d'artistes, Ottawa; 6 1/2 Minute Performance Cabaret: *Just a Ghost* (performance)
1988 Axe Néo-7 art contemporain, Hull; La mésure des temps: *Passage* (performance)
1987 Gallery 101 Artists' Centre d'artistes, Ottawa: *The Urban Experience* (performance)
1987 Niagara Artists' Centre, St. Catharines: *Prelude to Writing* (performance)
1987 Festival of the Arts, Wordworks '87, Ottawa: *Prelude to Writing* (performance)
1987 Gallery 101 Artists' Centre d'artistes, Ottawa: *This is Not a Warning* (performance)
1987 S.A.W. Gallery, Ottawa; A Go-Go (too) Performance Cabaret: *Faith/Hope/Charity*
1986 National Arts Centre Atelier, Festival of the Arts, Wordworks '86, Ottawa: *On Falling Bodies* (performance)
1986 S.A.W. Gallery, Ottawa; The Conditioned Response: *Programs* (performance)
1986 Carleton University, Ottawa; Performance A Go-Go: *Gene, My Clumsy Soul* (performance)
1985 Gallery 101 Artists' Centre d'artistes, Ottawa: Six Days of Resistance Screening: *The Lovers* (screening)
1985 CKCU-FM, Ottawa; Artistic Licence: *Chain Letter* (audio performance)
1985 Metropolis, Los Angeles Sunday Night Performance Series: *This is a House* (performance)
1985 S.A.W. Gallery, Ottawa: *The Lovers* (performance)

Videography

Plato's Chair, 1990, colour, stereo, 7 min.
Three Wings on the Wind, 1988, colour, double, mono, 24 min.
The Lovers (3 monitor tape), 1985, colour, stereo, 48 min.

Grants/Awards

Canada Council Grant, 1986
Ontario Arts Council Grants, 1986, 1987
Regional Municipality of Ottawa-Carleton Grant, 1988

Bibliography

Anderson, Mike. "The darkness of the circus ring." *The Fulcrum*, 25 September 1986.
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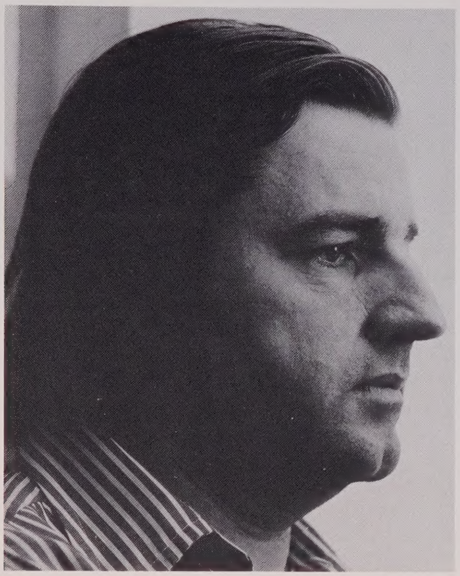
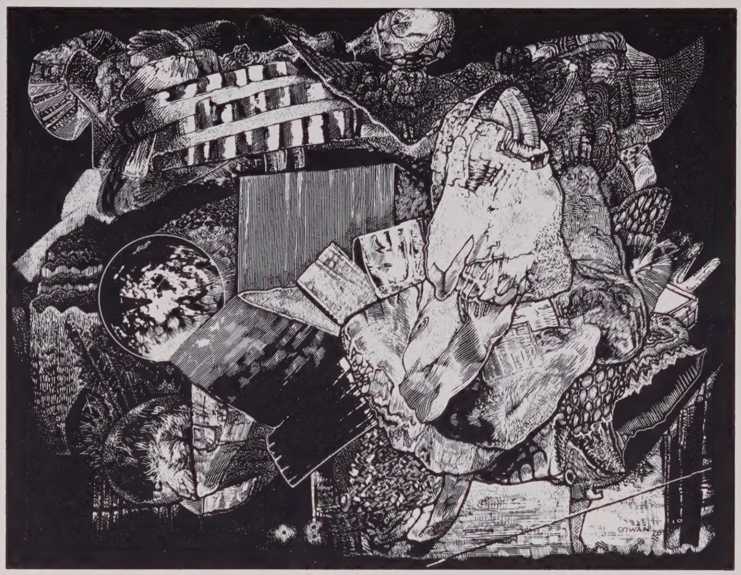
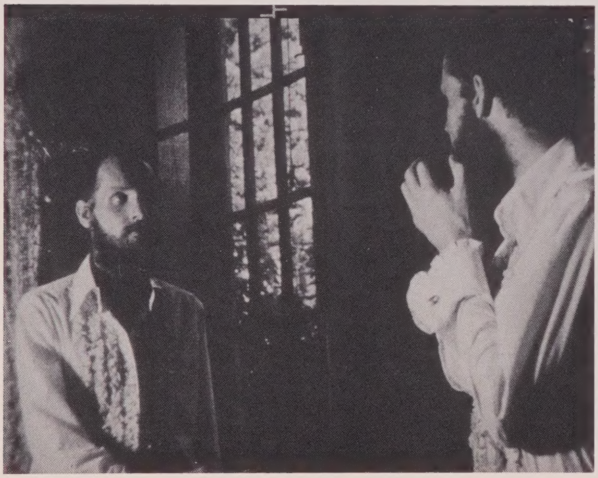
Arkin, Michael David. "Ottawa's `Wordworks' opens with a hit." *Rites*, October 1986.
Beale, Nancy. "Play's the thing for performance artists." *The Ottawa Citizen*, 27 January 1989.
Beale, Nancy. "Art as a way of life in festival show." *The Ottawa Citizen*, 16 September 1989.
Hammett, Carter. "A Myriad of Imagery and Metaphor." *GO-Info*, July/August 1988.
Harris, Christopher. "Performance poetry is pure theatre." *The Ottawa Citizen*, 26 September 1986.
Johnston, Wayne. "Here comes the media man." *Focus*, April 1985.
Kay, Burf. "Cultural Traps." *GO-Info*, May 1989.
MacSwain, James. "Illuminated Manuscripts: Discovering the myth of transformation." *Xtra!*, 13 April 1990.
McLeod, Erin. "Artwork inspires questions." *The Queen's Journal*, 17 February 1989.
McMullen, Deborah. "Performance art is catching on." *The Fulcrum*, 7 March 1985.
Robertson, Clive. "Critical practices and performance art in Ottawa." January/February 1989.
Sloane, Sarah. "Beat poetry ... "A Go-Go"." *The Charlatan*, 30 January 1986.
Webb, Kernaghan. "Poetry A-go-go!" *The Fulcrum*, 30 January 1986.

Robert Cowan

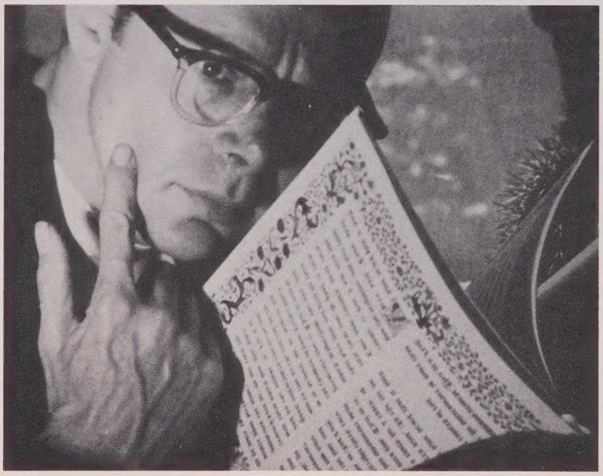




Sample artwork used in *Night Streamers*, 1986, 16mm, b&w, sound, 12 min.



Still from *The Shadow Glass*, 1978, 16mm, b&w, sound, 30 min.



Still from *Soul Freeze*, 1967, 16mm, b&w, sound, 25 min.

Each time I approach the making of a new film, I see it as a separate challenge, a separate adventure. I have no preconceived concept that I try to make each film adhere to. I work in animation, abstract narrative, and anything else that strikes my interest at the moment. I only have a vague notion about the film I am working on, very little preparation in advance. The totality of the film comes about during the making of it. It grows as I work on it. The moment of editing is the moment of truth. I used to think there was not too much connection between each of my various films. It was not until I saw a 3½ hour program of most of my films shown together that I realized that there definitely was common ground in all of them. It's nice to see that, but it is also a good idea to ignore it, otherwise you start to work in formula to remain safe. I hope I am still growing.

Robert Cowan

Filmmaking

Workshops

Available to speak on his own work in conjunction with screenings.

Teaching Experience/Lectures

Free Lance Millenium Film Workshop, New York, 1984-86
Concordia University, Guest Lecture, Montreal, 1985
School of Visual Arts, New York, 1981
San Francisco Art Institute, Artist in Residence, 1972
Ontario Teachers Federation, Summer Course, McKellar, Ontario, 1964-65

Education

Grande Chaumiere, Paris, France, 1952
Ontario College of Art, Toronto, A.O.C.A., 1951

Biographical Notes

Involved with the 'underground' and experimental film scenes in New York from the early beginnings under Jonas Mekas up to the present. Elected to the Board of Directors of the New York Filmmakers Co-op for two years. Wrote a regular column on the experimental film scene for Canadian film magazine *Take One* for many years.

Selected Screenings

	Filmmakers Cinemateque, New York
	Millennium Film Workshop, New York
1987	Festival of Festivals, Toronto
1986	The Funnel, Toronto
1978	Cinema Parallele, Montreal
1976	Los Angeles International Film Exposition
1973	Museum of Modern Art, New York: *Canada Trajectoires 73*
1972	San Francisco Art Institute: *Retrospective Show*
1968	Festival of New Cinema
1966	Kent State University Film Festival

Awards/Grants

Canada Council Grants 1968-74, 1976, 1986, 1988
New York State Council 1979
Festival Awards at Yale, Bellevue, Kent State, and Ann Arbor

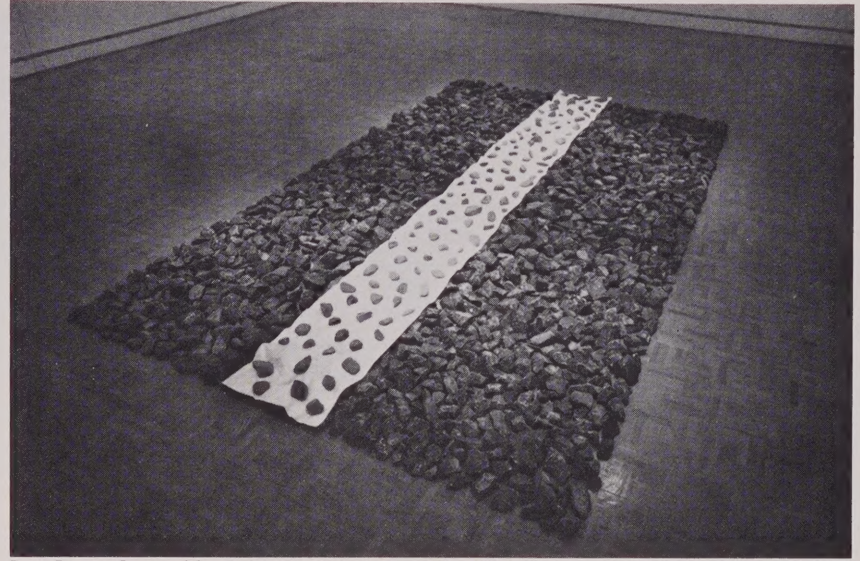
Collections

Brooklyn College, New York
Brooklyn Public Library, New York
Metropolitan Toronto Public Library
National Gallery of Canada, Ottawa
York University, Toronto

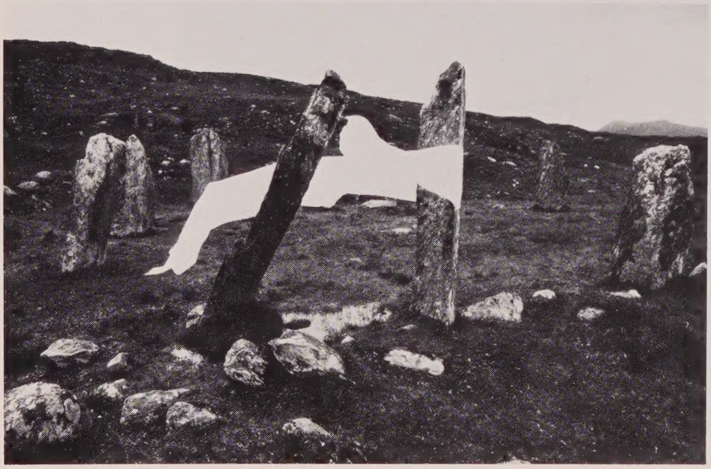
Filmography

Night Streamers	1986	16mm	b&w	sound	12 min.
Geo	1985	16mm	colour	sound	12 min.
10 Women 10	1979	16mm	colour	sound	40 min.
The Shadow Glass	1978	16mm	b&w	sound	30 min.
Famous Fantastic Mysteries	1975	16mm	colour	sound	18 min.
Electrametric	1974	16mm	b&w	sound	6 min.
Interceptions	1974	16mm	colour	sound	25 min.
100 Chinese Opera Masks	1974	16mm	colour	silent	3½ min.
This Space in the Shaking of Light	1971	16mm	colour	sound	16 min.
Earth Song	1970	16mm	colour, b&w	sound	24 min.
Alone	1969	16mm	b&w	sound	9 min.
Remembrance and Goodbye	1968	16mm	colour	sound	9 min.
Jangleflex	1968	16mm	colour	sound	8½ min.
Rock Flow	1968	16mm	colour	sound	9 min.
Academy Luncheon	1967	16mm	b&w	sound	7 min.
Moddle Toddle	1967	16mm	b&w	sound	5 min.
Soul Freeze	1967	16mm	b&w	sound	25 min.
River Windows	1966	16mm	colour	sound	18 min.
Evocation	1966	16mm	colour	sound	10 min.
Solo	1964	16mm	colour	sound	20 min.
Child	1962	16mm	colour	silent	10 min.

Marlene Creates



Paper Between Stone and Stone, Kingston 1981, installation at the Agnes Etherington Art Centre, Kingston



Paper across the Portal Stones of the Drombohilly Circle, Ireland 1981

The landscape which is important to me is not scenery or far-distant views, but rather what happens when even a stone or single wave can make a difference. That is enough for me.

One becomes more alert to the order and meaning in the landscape. I like to underline this, when I find it, through simple acts and elements. Stone becomes rounded by the action of weather and waves. It takes information from water, but very slowly. Paper is quicker. Paper has a beautiful fragility which stone does not have. With the paper I am able to make a simple gesture which leaves no permanent mark, yet has a great impact on the landscape.

For me the paper acts as the crossroads between the real and the possible. What happens in the real world changes my original idea. This is what I like, the dynamic moment when I discover that the wind or rain is not an obstacle but an important event.

The actions of nature may seem random, or unpredictable; the way smooth stones sit naturally at the shore appears to have no organization. I have found, though, that if I manipulate them, the interference is obvious. The kind of order I impose is unlikely to occur naturally. But the imposition is slight. The next high tide will disturb my arrangement and re-organize the elements again. Nature is never finished.

MARLENE CREATES

Photographic documentation of temporary outdoor sculpture projects. Installations using stone, paper, etc.

Workshops

Available for workshops in sculpture, drawing and visual perception. Willing to create installations using stone indigenous to the areas requesting exhibitions. (Fully bilingual)

Teaching Experience

Algonquin College, Visual Arts Department, Ottawa, 1975 to present

Education

France, Architecture Study Program, Canadian delegate, 1975
Queen's University, Art and Architecture Study, Venice, Italy, 1973
Queen's University, Kingston, Bachelor of Art Education, 1970-74

Exhibitions

1981	National Film Board, Ottawa: *Elements: Points of View on Nature*
1981	Algonquin College Art Gallery, Ottawa: *Paper, Stones and Water*
1981	Norman MacKenzie Art Gallery, Regina
1981	Art and Research Exchange, Belfast, Northern Ireland
1981	Agnes Etherington Art Centre, Kingston
1981	Artspace, Peterborough: *Paper, Stones and Water*
1980	SAW Gallery, Ottawa: *Paper, Stones and Water*
1979	Galerie Sans Nom, Moncton, New Brunswick
1979	SAW Gallery, Ottawa
1979	Algonquin College Art Gallery, Ottawa
1978	SAW Gallery, Ottawa
1978	Ottawa City Hall, Ottawa
1978	Algonquin College Art Gallery, Ottawa
1978	Artspace, Peterborough: *Four Ottawa Artists*
1977	Sumi-e Society of North America, New York
1977	York Gallery, Ottawa
1977	Algonquin College Art Gallery, Ottawa

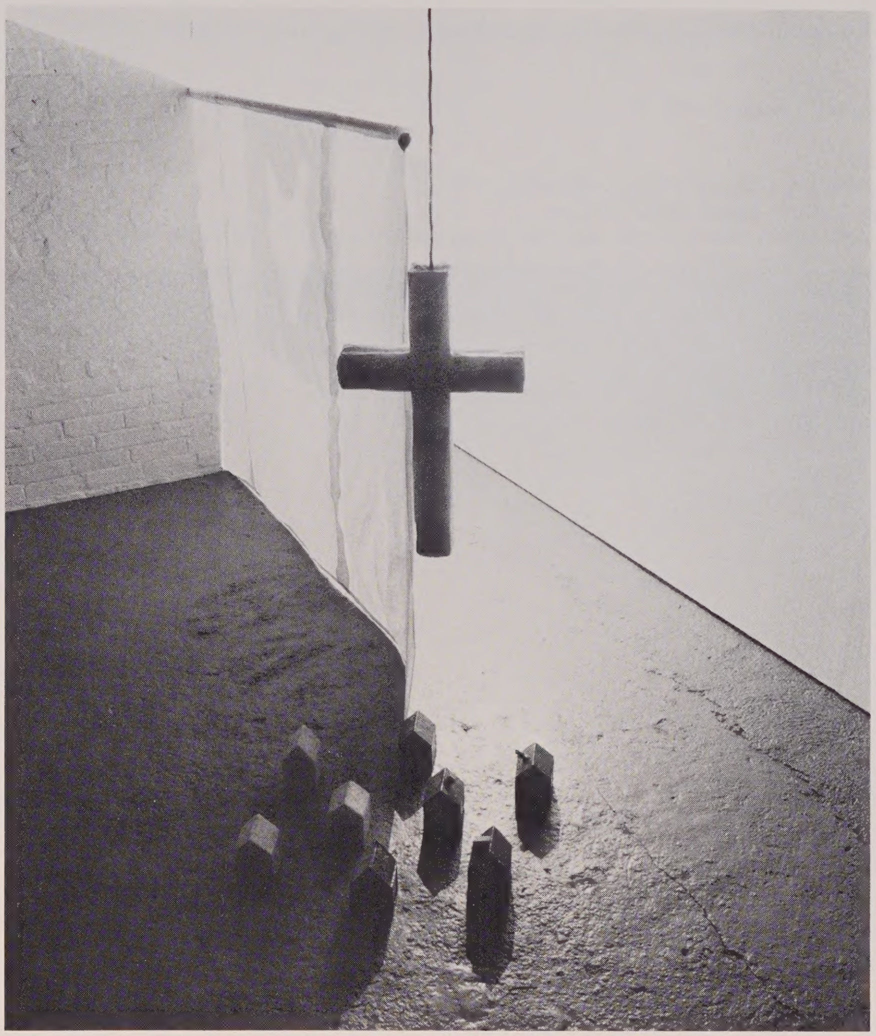
Awards

1981	Ontario Arts Council Grant
1981	Canada Council Grant
1980	Canada Council Grant
1976	Ontario Arts Council Grant
1973	Queen's University Bursary for study in Venice, Italy

Public Collections

The Canada Council Art Bank
National Film Board of Canada

Stephen Cruise



J Piece: Dream of July 3. 1980; completed December 1980 (curtain, wolf template, white wax cross, 8 "homes," shadow and 40 watt light bulb)

In 1973 I began to notate daily events and occasional dream images/narratives and to house actual found material. While in Korea and Japan (1976-1978), the day-to-day affairs gradually disappeared and an increasing amount of space was devoted to the recording of dreams. The daily agenda became the dream book — the source of imagery for the space enclosures. A defined method of recall had evolved to the stage where dreams could be consistently remembered daily. I was often aware in the dreams that particular sights could be material for the book. I would do countless instant replays of the whole setting and its components in order to remember them later.

To make the dreamed material more accessible, I compile lists of art-related data and then separate them into categories such as objects, drawings, film, performance, etc. It is possible to choose particular objects and settings for exhibition purposes. What is essential, however, is the finding of a natural match of the dreamed material with the actual physical space to be used.

The dream books are public; I do not think of them as mine. They address the archetypal otherness of the non-ego and speak to one alone (albeit in dialect).

If the dream comes from the myriad of the unconscious, then interpretation must also include myriad views. Not wanting to place consciousness between, the work is kept in motion; viewer as artist and artist as viewer. No place to stand. No appropriate space for the signature. Like the art of *iaido* (sword draw), mastering the discipline is to have the technique work through the body and limbs as if independent of the cognitive mind.

STEPHEN CRUISE

Installations (hand made and found objects)

Workshops

Available for workshops in the construction of installations, utilizing dream imagery

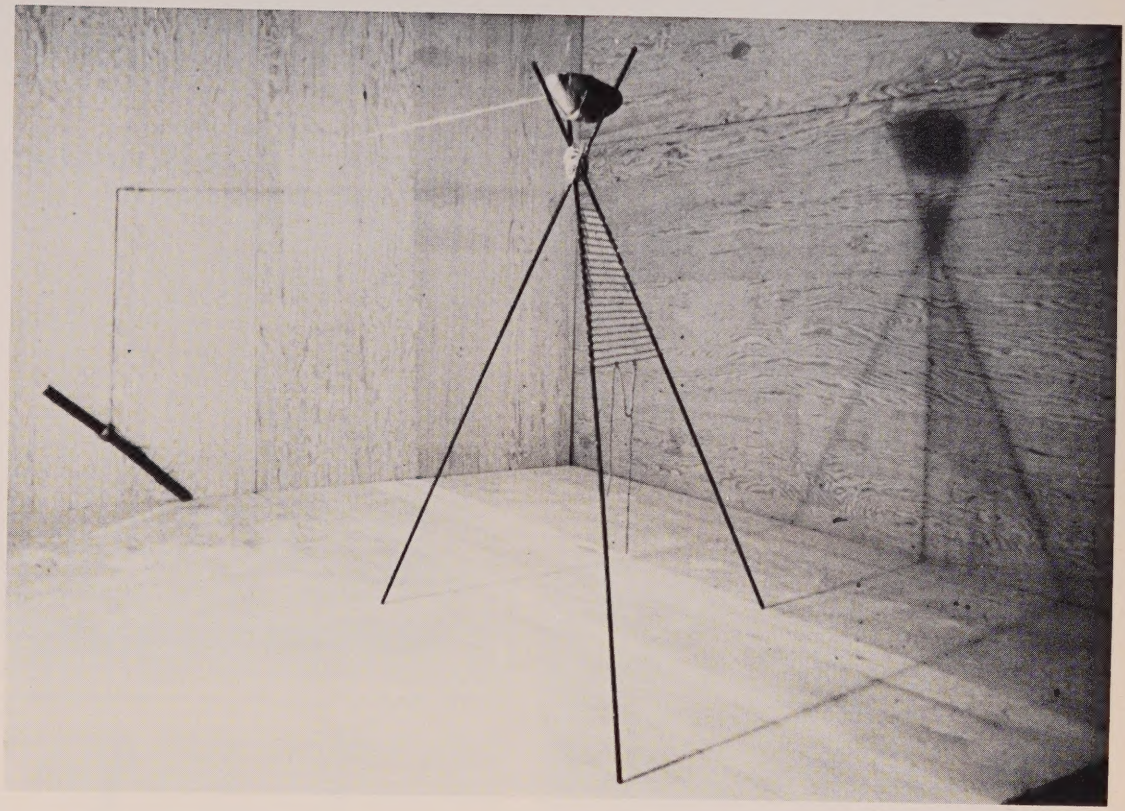
Education

Ontario College of Art, Toronto, 1967-70

Recent Exhibitions

1980	National Gallery of Canada, Ottawa: *Pluralities 1980*
1979	Muramatsu Gallery, Tokyo, Japan: *In Line*
1976	Dalhousie Art Gallery, Nova Scotia, and Vancouver Art Gallery, B.C.: *BITSANDSPECIES*
1976	Vancouver Art Gallery, British Columbia: *Holography*
1976	Art Gallery of Ontario, Toronto: *100 Years, Evolution of the Ontario College of Art*
1975	Winnipeg Art Gallery, Manitoba, and Cranbrook Art Museum, Michigan: *Eight from Toronto*
1975	Art Gallery of Ontario, Toronto: *Videoscape*
1974	Art Gallery of Ontario, Toronto: *Hoshi*
1974	National Gallery of Canada, Ottawa, and A Space Gallery, Toronto: *SHARKEYESUNRISE*
1973	Musée d'Art Moderne de la Ville de Paris: *Canada Trajectoires '73*
1973	A Space, Toronto: *Phantasmagorically*

Michael P. Czerewko



Michael P. Czerewko is a conceptual artist.
He prefers not to make a personal statement.

Cathy Daley

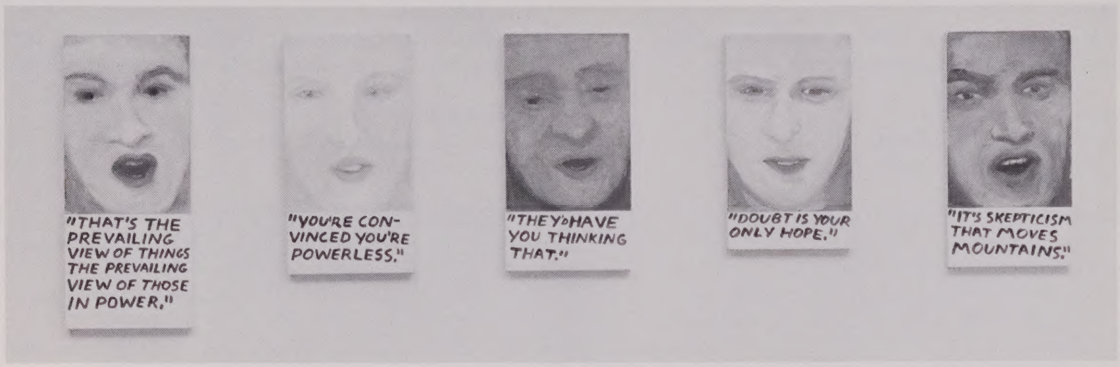

"THAT'S THE PREVAILING VIEW OF THINGS THE PREVAILING VIEW OF THOSE IN POWER."
"YOU'RE CONVINCED YOU'RE POWERLESS."
"THEY'VE HAVE YOU THINKING THAT."
"DOUBT IS YOUR ONLY HOPE."
"IT'S SKEPTICISM THAT MOVES MOUNTAINS."

Photo: Peter MacCallum

From *Turn the Other Cheek... Get Hit Twice: Untitled (Group)*, 1984, oil on board, each image 21.59 x 27.94cm

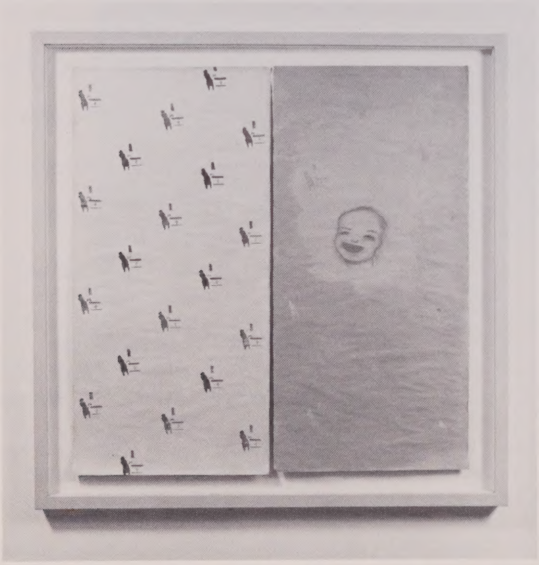


Photo: Peter MacCallum

THE MOTHER SERIES: Love is for Babies, 1986, mixed media on paper, 121.92 x 121.92cm

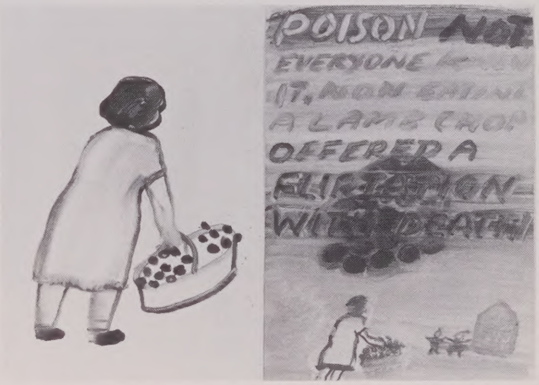

POISON NOT
EVERYONE
A LAMB CHOP
OFFERED A
FLIRTATION
WITH DEATH

Photo: Isaac Applebaum

The Cook; In the Lounge; With the Nectarine (After Chernobyl), 1986, mixed media on paper, 27.94 x 43.18cm

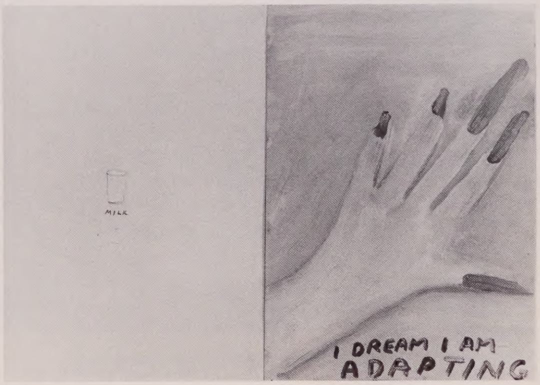

MILK
I DREAM I AM ADAPTING

Photo: Isaac Applebaum

The Cook; In the Lounge; With the Nectarine (After Chernobyl), 1986, mixed media on paper, 27.94 x 43.18cm

Photo: Robert Kenter

I work with a variety of representational conventions such as popular imagery, symbols, signs, text, everyday objects and archetypes. Mostly I work on paper because I like the aesthetic and the feeling of spontaneity it provides. Before beginning a body of work, I choose what subject matter I want to direct my interest to: images, thoughts, and feelings follow intuitively. My work is personal and critical both in its means of representation (self-reflexive) and its responses to the culture we live in.

Cathy Daley

Painting and Drawing

Workshops
Available for workshops in drawing and painting. Also interested in slide talks/lectures on her own work.

Education
Art's Sake Inc., Toronto, 1978-80
Ontario College of Art, Toronto, 1973-75

Solo Exhibitions

1988	Oboro, Montreal
1988	YYZ Artists' Outlet, Toronto
1986	Garnet Press, Toronto: *Fear of the Mother*
1986	Kultur Büro, West Berlin, Germany: *Misery Loves Company*
1984	Mercer Union, Toronto: *Turn the Other Cheek...Get Hit Twice*
1983	Das Institut Unzeit, West Berlin, Germany: *Installation*
1982	YYZ Artists' Outlet, Toronto: *Drawings: Dog Eat Dog, Dog Eat Dog*
1981	Mercer Union, Front Gallery, Toronto: *Catherine Daley: An Installation*
1980	Gallery 76, Toronto: *How 'bout dinner and a movie...*

Group Exhibitions

1987	Kultur Büro, West Berlin, Germany
1987	Powerhouse, Montreal: *Image/Text*
1987	Hallwalls, Buffalo, New York: *Hallwalls/YYZ Exchange*
1986	Garnet Press, Toronto: *Best Presents*
1986	Gallery 76, Toronto: *Quick Draw*
1986	A Space, Toronto: *Current Events*
1986	Galerie Den Haag, The Netherlands
1985	Galerie Walchetürm and Galerie Binz 39, Zurich, Switzerland: *Fire and Ice*
1985	Mercer Union, Toronto: *Benefit Exhibition*
1985	The Art Gallery at Harbourfront, Toronto: *Four Legs Good, The Dog Show*
1985	Visual Arts Ontario, Toronto: *Colour Xerox Project*
1985	A Space, Toronto: *Public Address*
1984	Centre des arts contemporains du Québec à Montréal at Firehouse 14 (circulating 1984-85); Dalhousie University, Halifax and The Beaverbrook Art Gallery, Fredericton: *EXPRON: EXPRessionisme ONtario*
1984	Galerie Aufbau-Abbau, West Berlin, Germany: *Von Toronto: John Brown und Cathy Daley*
1984	Saidye Bronfman Centre, Montreal: *E(x)changes 2: Toronto*
1983	Harridges, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983	Women In Focus, Vancouver: *The Parisian Laundry*
1982	Das Institut Unzeit, West Berlin, Germany: *O KromaZone: Die Anderen Von Kanada*
1982	Gallery 76, Toronto: *YYZ Monumenta*
1981	Edward's Books and Art, Toronto: *Chromatique*
1981	ChromaZone, Toronto: *Small Masterpieces*
1981	Art's Sake Inc., Toronto: *Five Years*
1980	A.C.T. Gallery, Toronto: *Paintings*
1980	Royal Bank Tower, Toronto: *Artventure*
1980	Glendon Gallery, Toronto: *New Faces*

Awards/Grants
Canada Council Grants, 1981, 1982, 1983, 1985, 1986, 1987
Ontario Arts Council Grants, 1981, 1983, 1984, 1985, 1986

Collections
Canada Council Art Bank, Ottawa
Private Collections

Bibliography

Alaton, Salem. "Gallery goes to the dogs." *The Globe and Mail* (Toronto), 28 September 1985.

Daley, Cathy. "Chromazone/Chromatique, Prototype." *Identity 3,* Spring 1982.

Daley, Cathy. "Turn the Other Cheek..." *C Magazine,* Summer 1984, no.2, pp.31-35.

Dowding, Martin. "Cathy Daley, Mercer Union." *Vanguard,* April 1984, vol.13, no.3, pp.34-35.

Fabo, Andy. "Cathy Daley." *Now,* March 1982.

Fones, Robert. "The Imperative Voice." *C Magazine,* Summer 1984, no.2, pp.36-37.

Gee, Bryan. *Public Address, Billboards by Artists.* Toronto: A Space, July 1985 (exhibition catalogue).

Girling, Oliver. "A Letter from Berlin." *Parachute,* June/July/August 1983, no.31, pp.34-37.

Guest, Tim. "Monumenta." *Parachute,* December 1982/January/February 1983, no.29, p.36.

Lypchuk, Donna. "Cathy Daley, Garnet Press, Toronto." *Parachute,* September/October/November 1986, no.44, p.64.

Mays, John Bentley. "Monumenta: promising but haunted." *The Globe and Mail* (Toronto), 11 September 1982.

Mays, John Bentley. "Cathy Daley and Gilles Mihalcean at Mercer Union." *The Globe and Mail* (Toronto), 2 February 1984.

Mays, John Bentley. "A splendid tale of two cities and two artists." *The Globe and Mail* (Toronto), 27 March 1982.

Ohff, Heinz. "O Kanada." *Der Tagespiegel* (West Berlin), 10 December 1982.

Ohff, Heinz. "O Kanada Reviewed." *Vanguard,* Summer 1983, vol.12, no.5/6, pp.22-27.

Ohff, Heinz. "Zwei aus Toronto, Cathy Daley – John Brown." *Der Tagespiegel* (West Berlin), 31 March 1984.

Perdue, Jane. "Visuals." *Now,* 10 April 1986.

Rosshandler, Leo. *EXPRON: EXPRessionisme ONtario.* Montreal, Quebec: Lavalin Inc., 1984 (exhibition catalogue).

Smith, Tori. "Feminist Art Takes to the Streets." *Otherwise,* January 1985.

Tourangeau, Jean. "E(x)changes II, Centre Saidye Bronfman, Montreal." *Vanguard,* April 1984, vol.13, no.3, pp.42-43.

Town, Elke. *Four Legs Good: The Dog Show.* Toronto: The Art Gallery at Harbourfront, 13 September-13 October 1985 (exhibition catalogue).

Wood, William. *Fire and Ice.* Zurich, Switzerland: Galerie Walchetürm, November 1985 (exhibition catalogue).

Wulffen, Thomas H. "Besuch aus Kanada." *Zitty Magazine,* (West Berlin), April 1984.

Andrew Danson

Photo: A. Kobayashi

I not only enjoy taking pictures when travelling, but I realize how many stories exist in a picture taken right around home. I feel it is important for individuals to be able to photograph what they wish, but with competence. Therefore it is necessary to learn at least the basics of photography to a level which will enable the individual to create a given picture or pictures. It is also important to learn how to see and read pictures and, as important, to be able to express oneself through the camera. My own work involves a variety of subjects which include landscapes, nature portraiture and the photographic essay. I attempt to document things I see, whether they be abstract or highly realistic.

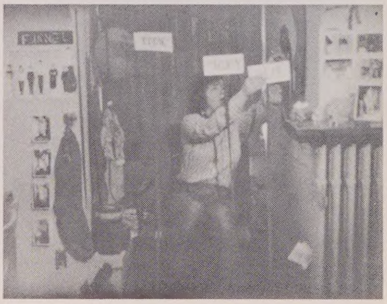
Martha Davis

ONE WAY
Sync
IN THE ALCOVE AT THE PLACE
Websters

Photo: Edith Steiner, July 1982

Stills from *In the Alcove, At the Place,* 1981
September 18, 1980

November 12, 1980



March 22, 1981

I started out as a still photographer, and early on I made many sequences of photographs – men working at a street excavation, a fat lady laughing, two bearded friends singing "Jingle Bells," Margaret Atwood opening her eyes, and many others. These bore a resemblance to still frames from a film. Later I had access to a movie camera and made my first film of a friend dropping a bag of two dozen oranges on Yonge St. and whatever happened to occur. I knew then that I wanted to make films. I've continued to find street activity fascinating, and there's an element in all my work that involves chance occurrences. All my films use real time and real people (non-actors). They are not straight narratives, but are structured in a way that the filmed activity or process demands. I am very interested in the choreography of everyday movement and the juxtaposition of personal and public space. I consider my films to be personal films, in that they deal with my feelings about people and places.

For *In the Alcove, At the Place* I went back to the alcove (a private place in my room) and the place (the four corners of an intersection in Toronto, consisting of a house, two grocery stores and a coin wash) every couple of weeks for nine months. In my alcove, I filmed myself sitting in a chair; at the place I filmed aspects of its everyday life, exploring it and becoming friendly with some of its inhabitants. In both alcove and place there is change but also repetition. Among other things, the film concerns my growing familiarity with the people at the place and my discoveries about filmmaking.

I am currently working on *Path*, a more linear, exploratory and slightly looser film that is taking me around downtown Toronto.

Martha Davis

Super-8 films and still photography

Workshops

Available for workshops on the filming of personal, as well as more public subjects, such as people and street activity. Interested in working on collaborative film projects with communities.

Education

University of Toronto, Honours BA, film and drama, 1981

Exhibitions

1981 Funnel Gallery, Toronto: *Scarecrow* (photographs and videotaped performance)
1980 Innis College, University of Toronto: *Scarecrow: Photographs about Gesture in Costume*
1979 Richard Crouch Gallery, London, Ontario: *Series & Other Photographs*
1979 Cinema Lumière Film Theatre, Toronto: *People*
1978 Richard Crouch Branch Art Gallery, London, Ontario: *City People*

Screenings

1982 Toronto International Super-8 Film Festival: *In the Alcove, At the Place*
1982 Innis College, Toronto: *In the Alcove, At the Place*
1981 The Funnel, Toronto: *In the Alcove, At the Place*
1981 Forest City Gallery, London, Ontario, Funnel Group Show: *Applying and Removing*
1980 Toronto International Super-8 Film Festival: *Applying and Removing*

Awards

Canada Council Film Production Grant for *PATH*, 1982
Hart House Film Grant for *Subway*, 1979
Hart House Film Grant for *In the Alcove, At the Place*, 1980
Ontario Arts Council Film Production Grant for *In the Alcove, At the Place*, 1981
Ontario Arts Council Materials Assistance Grant for *Scarecrow*, 1981

Filmography

Oranges	1977	Super-8	colour	silent	6 min.
Men with Beards Quartet	1978	Super-8	colour	silent	24 min.
Applying and Removing	1979	Super-8	colour	silent	22 min.
Subway	1979	Super-8	colour	sound	20 min.
Introducing Elwy	1979	Super-8	colour	silent	5 min.
A Ball in California	1980	Super-8	colour	sound	22 min.
The Flop	1980	Super-8	colour	sound	5 min.
Ellie in Her New Apartment	1980	Super-8	colour	sound	12 min.
1,000 Balloons	1980	Super-8	colour	sound	4 min.
In the Alcove, At the Place	1981	Super-8	colour	sound	94 min.
Up and Away (My Hot-Air Balloon Flights)	1982	Super-8	colour	sound	60 min.
PATH	1983	Super-8	colour	sound	(in progress)

Dennis Day

Still from *Heads or Tails*, 1990, video, colour, stereo, 8:00 min.

FLYING BUSINESSMEN

Still from *Exultate Jubilate*, 1989, video, colour, stereo, 10:00 min.

REBECCA
GRAPHICS CONSULTANT

Still from *Oh Nothing*, 1987, video, colour, stereo, 12:00 min.

Still from *Heads or Tails*, 1990, video, colour, stereo, 8:00 min.

ARITHMETIC

Dennis Day, Grand Falls, Nfld., 1966

I am interested in examining contemporary and popular culture in a manner which reflects the influences and technologies that shape it.

Beginning with photography, then moving into video and computer graphics, I have always been interested in commenting on how people live, particularly in response to cultural and media cues. Perhaps with my small-town Newfoundland roots as a reference, I am continually fascinated with social customs and often see a great absurdity or arbitrary quality in many things most people take for granted. I consider myself engaged in a process not of "making things up" but rather of "stirring things up."

I use technology considerably in my work, even though I never imagined I would, and I still to this day consider myself quite alien to a technological way of thinking.

Dennis Day

Video

Workshops

Available for discussions of his work as well as workshops on all aspects of video production (lighting, shooting, off-line and on-line editing, special effects, computer graphics).

Teaching Experience/Guest Lectures

- Concordia University, Montréal: Computer Instructor, Design Art Department, 1990
- Video Pool, Winnipeg: Video Computers, 1989
- Ontario College of Art, Toronto: Art & Technology, 1989
- Concordia University, Montréal: Guest Lecture, 1989
- Ed Video Media Arts Centre, Guelph: Guest Lecture, 1988
- Ontario Science Centre, Toronto: The Artist as a Young Machine, Demonstration: 1984

Education

- St. Francis Xavier University, Antigonish, Nova Scotia, Psychology/Music, 1977-1980
- Ontario College of Art, Toronto, A.O.C.A., Photo/Electric Arts, 1984

Screenings

- 1992 Brantford Festival of the Arts; In/Tran/Situ: *Heads or Tails*
- 1992 1st Halifax Lesbian & Gay Film & Video Festival: *Heads or Tails*
- 1991 Videonale, Bonn, Germany: *Heads orTails*
- 1991 Chicago Lesbian & Gay Film/Video Festival: *Heads or Tails*
- 1991 United Media Arts Studies; Hot & Cold, Videokunst aus Kanada, Austria: *Heads or Tails*
- 1991 S.A.W. Gallery, Ottawa; Video Sites: *Heads or Tails*
- 1991 United Media Arts Studies, Durham, Ontario: *Heads or Tails*
- 1991 LSPU Hall, St. John's, Nfld.; Beyond the Celluloid Closet: *Heads or Tails*
- 1991 Prim Video, Montréal; Le Printemps du PRIM: *Heads or Tails*
- 1991 Video Out, Vancouver; Lesbian & Gay Film/Video Festival: *Heads or Tails*
- 1991 IFVA/AVCI, Calgary; Showcase '91: *Heads or Tails*
- 1991 New Festival, New York: *Heads or Tails*
- 1991 Out & Out Productions, Portland, Maine; Maine Gay & Lesbian Film Festival: *Heads or Tails*
- 1991 Northern Visions, Toronto; Images '91: *Heads or Tails*
- 1991 Euclid Theatre, Toronto; Inside/Out Collective, Lesbian & Gay Film and Video Festival: *Heads or Tails*
- 1991 Art Gallery of Ontario, Toronto; Super Natural: *Heads or Tails*
- 1991 La Mondiale, Québec: *Le Voleur*
- 1990 Festival international du nouveau cinéma et de la vidéo, Montréal: *Le Voleur*
- 1990 The Power Plant, Toronto; Sound Images: *Le Voleur*
- 1990 Scan 90 Video Art Spring Festival, Tokyo, Japan: *Le Voleur*
- 1990 Greater Rochester Cablevision, New York; NO-TV and Movies #9 (cablecast): *Le Voleur*
- 1990 Imagine Festival, Perugia, Italy: *Exultate Jubilate*
- 1990 Yrik & Billeder Festival, Copenhagen: *Exultate Jubilate*
- 1990 Videonale, Bonn, Germany: *Exultate Jubilate*
- 1990 Le Lieu, Québec: *Exultate Jubilate*
- 1990 3rd Annual Cuban Cinema and Video Festival, Havana: *Exultate Jubilate*
- 1990 Berlin Film Festival; Video Work 90's: *Exultate Jubilate*
- 1990 Palace of Exhibitions, Budapest, Hungary (circulating to Helsinki, Finland; Centre for Contemporary Art, Warsaw, Poland; Hamburg, West Germany; and Canada House, London, England); Aurora Borealis (1988-1989): *Oh Nothing*
- 1990 Art Metropole, Toronto; 1/2" Video Series: *Oh Nothing*
- 1989 CBLT/CBC Radio Canada; Video Club (broadcast): *Le Voleur*
- 1989 2nd Japan 89 Video Television Festival at Spiral, Tokyo, Japan; Delicate Technology: *Le Voleur*
- 1989 Japan Broadcasting Corporation; Media Art Museum: *Exultate Jubilate*
- 1989 Neutral Ground, Regina: *Exultate Jubilate*
- 1989 The Euclid Theatre, Toronto; Homo Humour: *Exultate Jubilate*
- 1989 Festival international du film et de la vidéo, Montréal: *Exultate Jubilate*
- 1989 The Glenbow Museum, Calgary; Film and Video From the Heart of the Heart of the Regions: *Exultate Jubilate*
- 1989 The Hague, The Netherlands; Kijkhuis World Wide Video Festival: *Exultate Jubilate*
- 1989 Bologna, Italy; Ente Autonomo par le Fiere de Bologna: *Exultate Jubilate and The Greatest Thing*
- 1989 University of Calgary, Alta.: *Exultate Jubilate*
- 1989 Plug In Gallery; New Videotapes: *Exultate Jubilate*
- 1989 New Television, New York (WNET); Washington (WETA); Boston (WGBH); Los Angeles (KCET): *Exultate Jubilate and Oh Nothing*
- 1989 Tate of the North, Liverpool, England; Video Positive (30 monitor video wall): *The Greatest Thing*
- 1989 TVOntario, Toronto; Moving Images (broadcast): *The Greatest Thing*
- 1989 A.K.A. Gallery, Saskatoon: *Oh Nothing*
- 1989 Ryerson Media Library, Toronto: *Oh Nothing*
- 1989 International Audio Visual Experimental Festival, Arnhem, The Netherlands: *Oh Nothing*
- 1988 Hara Museum of Contemporary Art, Tokyo, Japan; Image Forum: *The Greatest Thing and Oh Nothing*
- 1988 YYZ Artists' Outlet, Toronto; New Videotapes: *Exultate Jubilate*
- 1988 Sheridan College, Oakville: *Oh Nothing*
- 1988 Berlin Film Festival, Germany: *Oh Nothing*
- 1988 Trinity Square Video, Toronto; Archive Acquisitions: *Oh Nothing*
- 1988 Mayworks, Vancouver; Videoworks: *Oh Nothing*
- 1988 Axe-Néo 7, Hull, Québec: *Oh Nothing*
- 1988 Museum of Modern Art, New York (circulating to Utah Media Center and Long Beach Museum, California) Canadian Narrative: *Oh Nothing*
- 1987 Square One Shopping Centre, Mississauga; Public Access: The Lunatic of One Idea (36 monitor video wall): *The Greatest Thing*
- 1987 TVOntario, Toronto; Moving Images/Part 2 (broadcast): *Oh Nothing*
- 1987 Video Inn, Vancouver, B.C.: *Oh Nothing*
- 1987 698515 Productions; New Video (Premiere): *Oh Nothing*
- 1987 2ième Semaine de Video Internationale, Geneva Switzerland: *Oh Nothing*
- 1987 Festival international du film et de la vidéo, Montréal: *Oh Nothing*
- 1987 Festival Internazionale Cinema Giovanni, Turin, Italy: *Oh Nothing*
- 1987 Kijkhuis World Wide Video Festival, The Hague, The Netherlands: *Oh Nothing*
- 1986 A Space/Vidéographe, Toronto/Montréal; Toronto-Montréal Video Exchange: *A Place to Call My Own*
- 1986 A.R.C. (Artculture Resource Centre), Toronto; Emergence: *A Place to Call My Own*
- 1986 Festival Internazionale Cinema Giovanni, Turin, Italy: *A Place to Call My Own*
- 1986 Theatre Passe Muraille, Toronto; New Work Show: *A Place to Call My Own*
- 1986 A.K.A. Gallery, Saskatoon; Playback Cabaret: *A Place to Call My Own*
- 1986 American Centre, Paris: *A Place to Call My Own*
- 1986 International Video Festival, Bonn, Germany: *A Place to Call My Own*
- 1986 International Film and Video Festival, Montbeliard, France: *A Place to Call My Own*
- 1985 International festival du film et de la vidéo, Montréal: *Word of Mouth*
- 1985 Inter/Access, Toronto; Six Days of Resistance: *Word of Mouth*
- 1985 Trinity Square Video, Toronto; Archive Acquisitions 85: *A Place to Call My Own*
- 1985 Video Culture Canada, Toronto; Resistance: *A Place to Call My Own*
- 1985 A Space, Toronto; Art is Communications: *A Place to Call My Own*

Collections

- 235 Media, Cologne
- Art Metropole, Toronto
- Canada Council Art Bank, Ottawa
- Museum of Modern Art, New York
- Ontario College of Art, Toronto
- Ryerson Polytechnical Institute, Toronto
- St. Gervais, Geneva, Switzerland
- Sheridan College, Oakville
- Trinity Square Video, Toronto
- University of Lethbridge, Alta.

Videography

- *Got Away in the Dying Moments*, 1992, colour, stereo, Betacam, 5:00 min.
- *Heads or Tails*, 1990, colour, stereo, Betacam, 8:00 min.
- *Le Voleur (The Thief)*, 1989, colour, stereo, Betacam, 4:00 min.
- *Exultate Jubilate*, 1989, colour, stereo, Betacam, 10:00 min.
- *Oh Nothing*, 1987, colour, stereo, 3/4", 12:00 min.
- *The Greatest Thing*, 1987, colour, stereo, 3/4", 1:00 min.
- *A Place To Call My Own*, 1985, colour, stereo, 3/4", 9:00 min.
- *Body Language*, 1985, colour, stereo, 3/4", 7:00 min.
- *There Ain't Nobody Home*, 1984, colour, stereo, 3/4", 5:00 min.
- *Word of Mouth*, 1983, colour, stereo, 3/4", 7:00 min.

Marc De Guerre

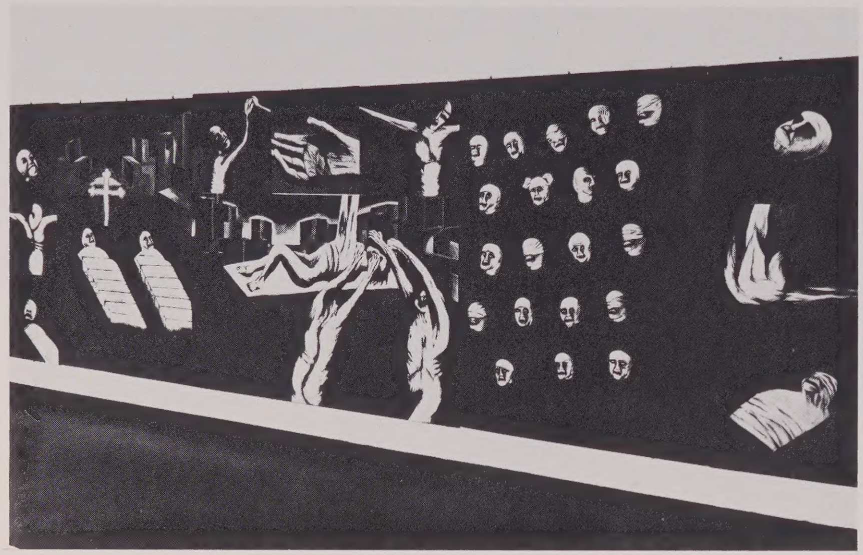


Photo: Courtesy Carmen Lamanna Gallery

Installation view of *I Saw God Wash the World*, 1982, 6 panels, egg and oil emulsion on plywood, 1.8 × 5.5 m overall

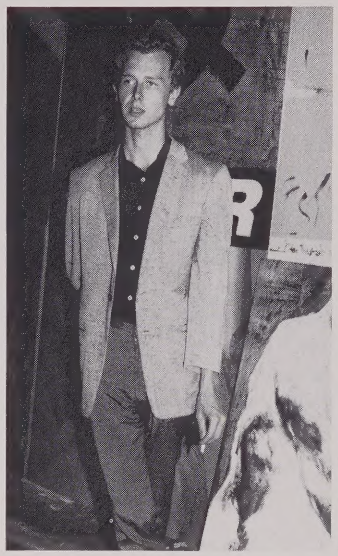


Photo: Lupe Rodriguez

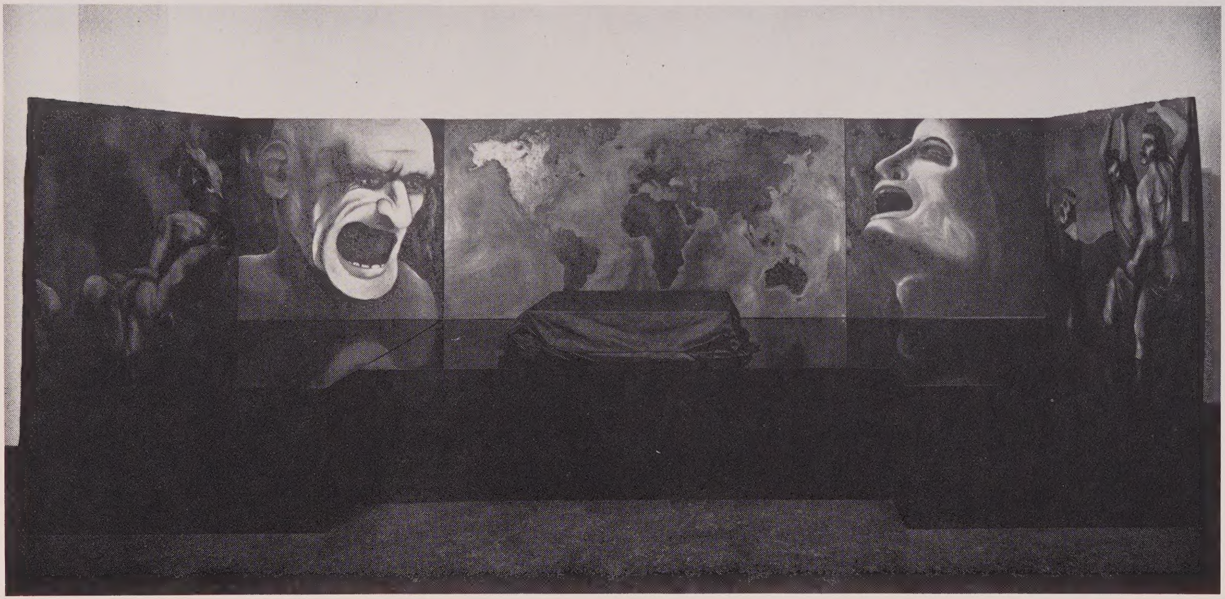


Photo: Courtesy Carmen Lamanna Gallery

Installation view of *The Fall into Time*, 1983, 5 panels, oil on plywood, 1.8 × 5.0 × 1.5 m overall

To constitute the past as representation is to make it intelligible as History. It is this selective reconstruction of the past, in conjunction with the historicist conceptions governing our comprehension of the present, which my work addresses. Through the imposition of the form of "History" the past is put in the service of ideology. Narratives are teased out of the fabric, accentuated, coloured, granted authority. Events are ignored and recede through negligence, eventually lost, never to become History.

In my work I hope to address History as both the representation of the past and its negation, questioning the coherence and logic of History as the underwriter of our atavistic drive towards self-immolation.

Marc De Guerre

Painting (oil and tempera on wood)

Workshops
Available to lecture on his work or on representational painting in general and its relationship to the larger context of post-modernism.

Teaching Experience
University of Toronto: Guest Lecturer, 1982

Education
Ontario College of Art, Toronto: A.O.C.A., 1983

Solo Exhibitions
1985 Carmen Lamanna Gallery, Toronto
1983 Carmen Lamanna Gallery, Toronto

Group Exhibitions
1984 Art Gallery of Ontario, Toronto (circulating 1985-86); The Glenbow Museum, Calgary, Alberta; Beaverbrook Art Gallery, Fredericton, New Brunswick; Rodman Hall Arts Centre, St. Catharines; Art Gallery of Windsor; The Gallery/Stratford; Edmonton Art Gallery, Alberta; The Winnipeg Art Gallery, Manitoba: *Toronto Painting '84*
1984 Carmen Lamanna Gallery, Toronto: *Robin Collyer, Mary Janitch, John Brown, Marc De Guerre*
1984 Burlington Cultural Centre (circulating 1984); Art Gallery of Northumberland, Cobourg; Art Gallery of Windsor; Alberta College of Art Gallery, Calgary: *The Figure: A Selection of Canadian Painting 1983-84*
1983 49th Parallel Centre for Contemporary Canadian Art, New York, and Carmen Lamanna Gallery, Toronto: *Commentary 1982-83: John Brown, Marc De Guerre, Rae Johnson, Joanne Tod*
1982 Carmen Lamanna Gallery, Toronto: *Commentary 1982: Brian Boigon, John Brown, Marc De Guerre, Joanne Tod*
1982 A Space, Toronto: *YYZ Monumenta*
1982 The Funnel, Toronto: *May Day Show: Film Video Photo Xerox Painting Drawing Performance by Fifth Column and Rongwrong*
1982 ChromaZone, Toronto: *Three Icon Makers: John Brown, Marc De Guerre, Neil Grieve*
1982 ChromaZone, Toronto: *Gallery Artists*
1980 A.C.T. Gallery, Toronto

Awards/Grants
Canada Council Grants, 1983, 1984
Ontario Arts Council Grants, 1982, 1983, 1984

Bibliography

Burnett, David. *Toronto Painting '84*. Toronto: Art Gallery of Ontario, 6 September – 28 October 1984.
Burnett, David and Schiff, Marilyn. *Contemporary Canadian Art*. Edmonton, Alberta: Hurtig Publishers Ltd., 1983.
Elder, Alan C. *The Figure: A Selection of Canadian Painting 1983-84*. Burlington: Burlington Cultural Centre, 6 – 29 April 1984.
Fraser, Matthew. "Artists' religion inspires dark visions of the world." *The Globe and Mail* (Toronto), 25 July 1983.
Hume, Christopher. "Art exhibit was made in Metro." *Toronto Star*, 9 September 1984.
Hume, Christopher. "Burnett's last hurrah for the restless young." *Toronto Star*, 8 September 1984.
Hume, Christopher. "Commentary '82 at Carmen Lamanna Gallery." *artmagazine*, Spring 1983, vol. 14, no. 62, p. 26.
Hume, Christopher. "Gallery ties the knot with religious mystic." *Toronto Star*, 24 December 1983.
Hume, Christopher. "Praise the Lord and pass the brushes." *Toronto Star*, 8 January 1983.
Mays, John Bentley. "AGO show paints patchy portrait of Toronto scene." *The Globe and Mail* (Toronto), 8 September 1984.
Mays, John Bentley. "An arresting anthology of human figures." *The Globe and Mail* (Toronto), 12 April 1984.
Mays, John Bentley. "A gift worth sharing." *The Globe and Mail* (Toronto), 19 January 1984.
Mays, John Bentley. "Lamanna: still risking it out on the frontier." *The Globe and Mail* (Toronto), 25 December 1982.
Mays, John Bentley. "Monumenta: promising but haunted." *The Globe and Mail* (Toronto), 11 September 1982.
Mays, John Bentley. "Motives interesting, methods clumsy." *The Globe and Mail* (Toronto), 24 December 1983.
Monk, Philip. "Axes of Difference." *Vanguard*, May 1984, vol. 13, no. 4, pp. 10-14.
Monk, Philip. "Marc de Guerre, Carmen Lamanna Gallery, Toronto." *Vanguard*, March 1984, vol. 13, no. 2, pp. 40-41.
Rhodes, Richard. "John Brown, Marc Deguerre (sic), Neil Grieve, Chromazone, Toronto." *Vanguard*, September 1982, vol. 11, no. 7, p. 33.

Paul Dempsey

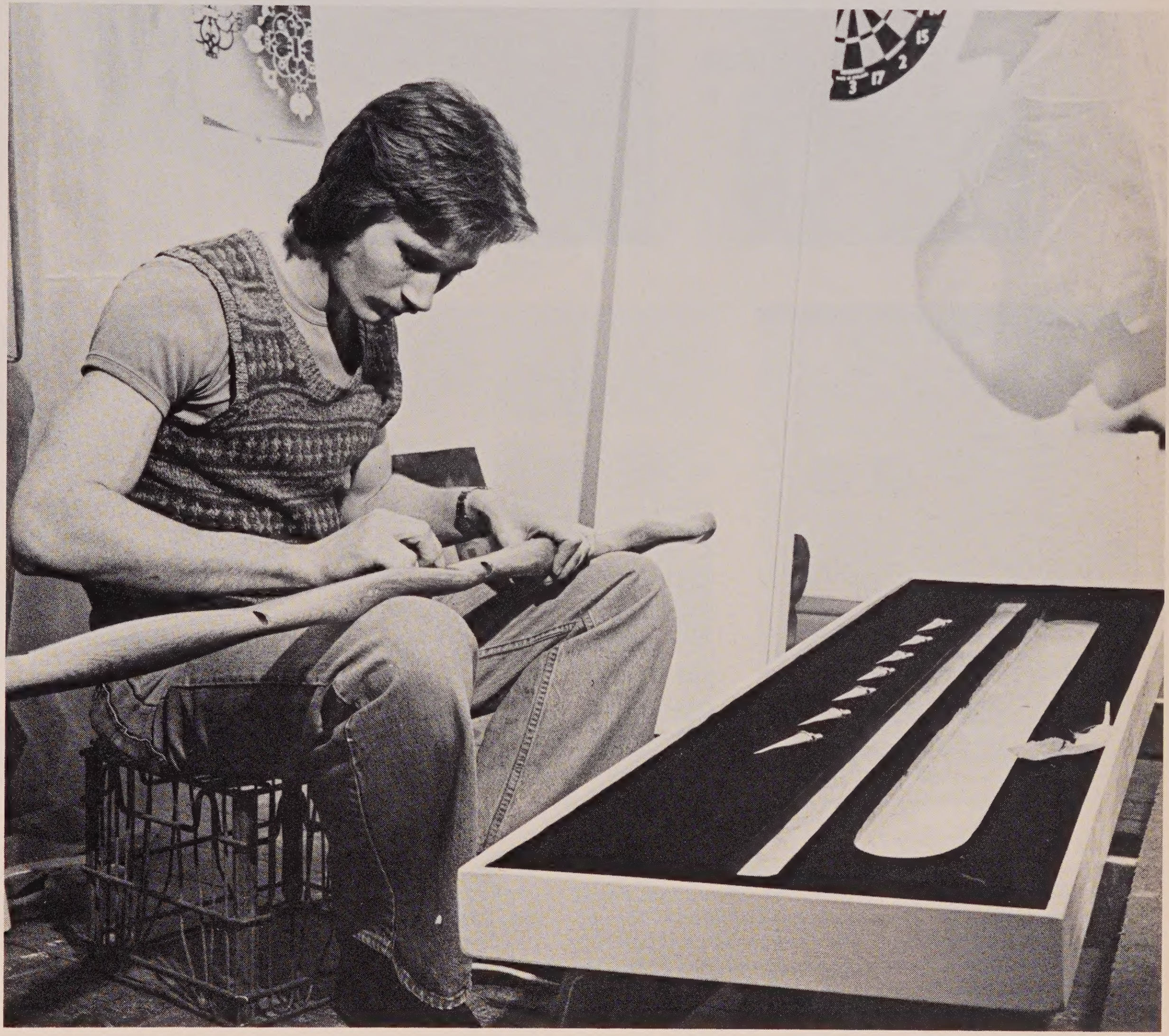


Photo: Paul Campbell

I work to increase awareness and joy in our passing through life.

The objects and prints (the results for the most part of spontaneous problem solving) are meant to deal with aspects of human interaction in an analogous, symbolic sense.

The configurations used tend to be shapes that, through the history of man's experience, have been assigned with specific meaning (in either myth or cultural contexts).

When the viewer participates in experiencing the objects, my intent is to use their emotive (subconscious) response as a starter to a conscious recognition of how they could respond in a non-art environment (and define a non-art environment).

Titles of the works try to illuminate the object's intended area of exploration; in general, the individual's response is more specific.

Sarindar Dhaliwal

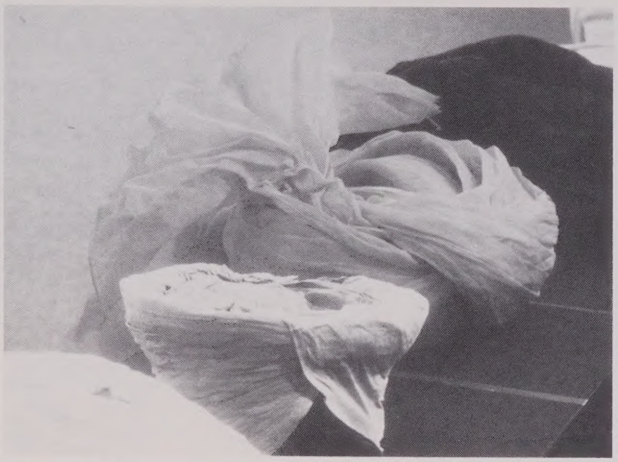


Photo: Deborah Brown

The Last Wedding - The Male Guests #2, 1987, mixed media, 71.1 x 213.3 x 35.5cm

Photo: Deborah Brown

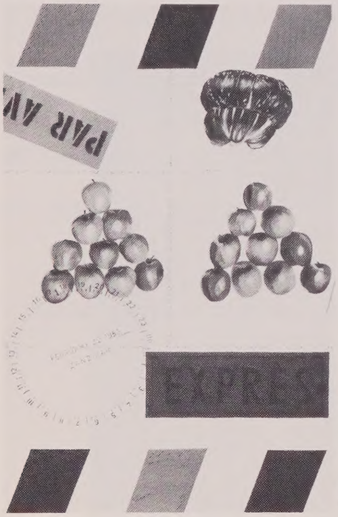


Photo: Superior Printers

Letter to Zanzibar, 1985, coloured pencil, 116.8 x 81.2cm

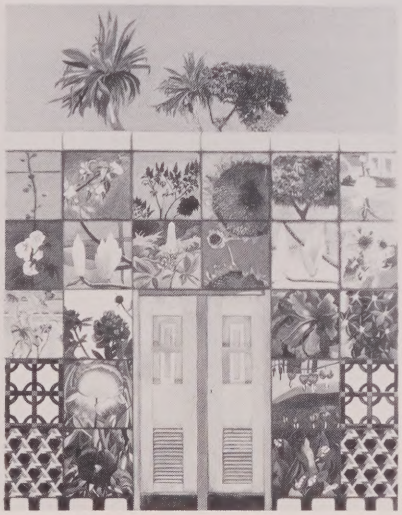


Photo: R. Irvine

Outside the Zanzibar Tea Gardens, 1985, pencil, pastel, watercolour, 134.6 x 101.6cm

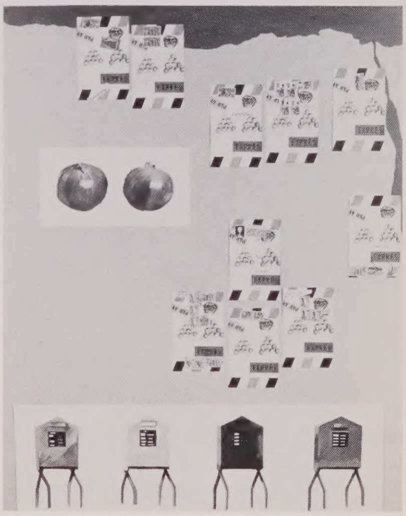


Photo: R. Irvine

Cards Francked from Various Points Along the Nile, 1986, mixed media, 127 x 101.6cm

My work is concerned with mixtures – combinations of diverse materials, figurative drawing within a geometrical structure, works which hover on the borderline between being two and three dimensional. Although these juxtapositions have produced a body of work that is broad in style and format, there are themes and formal elements which are constant. My subject matter has always been informed by my ethnic background meshing with the experience of being raised in a geographical and cultural oppositeness. The two worlds frequently cross and diverge but a sense of southern climes, northern rigidity, and exotic colour is manifested throughout the oeuvre. The repetition of certain figurations (grids, triangles, and hearts) offers a cohesiveness that counters the disparity of the methods and means used.

Recently the work has developed a content that splits into two distinct but similar veins echoing the dyadic quality of both source material and media that are employed. My Indian heritage which nurtured work that has lush vistas of foreign vegetation has claimed a more specifically cultural role; *The Last Wedding* series explores the world of Punjabi arranged marriages through installations and texts. Narrative has also found its way into the drawings by both words and an ambiguous storyline – from the odd postal sticker in *Letter to Zanzibar* to the listing of varieties of apples in *The Pomologist's Alphabet* and the ongoing scenario created by depicting scenes set in the Zanzibar Tea Gardens. I have used this mythical cafe located on the island of Zanzibar as a place where anything can happen and anyone can meet - an arena where I can bring together personal interests, favourite people, and fragmented images while developing a sense of fantasy, place, and continuity.

Sarindar Dhaliwal

Painting and Drawing, Sculptural installations

Workshops

Available for workshops on painting, drawing, sculpture, and the generating of visual ideas and creative development. Also available to lecture on various nineteenth/twentieth century art movements, including women surrealist artists, feminist art issues, and the history of design.

Teaching Experience/Guest Lectures

Agnes Etherington Art Centre, Kingston, Guest Lecture, *Changing Face*, 1987
International Women's Week Coalition Kingston, Guest Lecture, *The Life and Work of Frida Kahlo*, 1987
St. Lawrence College Saint-Laurent, Visual Arts Department, Kingston, Guest Lecture, 1987
Agnes Etherington Art Centre, Kingston, Workshops in *Abstraction in Painting and Sculpture*, 1984
Bayridge Secondary School and Queen Elizabeth Collegiate and Vocational Institute: Ontario Arts Council, Creative Artists in Schools, 1984
Separate School Board of Frontenac-Lennox Addington County, Summer School, Creative Arts – En Français, 1984
Frontenac Secondary School & Kingston Collegiate Vocational Institute: Ontario Arts Council, Creative Artists in Schools, 1982
Agnes Etherington Art Centre, Kingston, Guest Lectures on Design and Designers, 1982
Queen's University Women's Centre, Kingston, Guest Lectures on problems of women in the arts, 1981

Education

Falmouth School of Art, Cornwall, England: B.F.A., 1978

Solo Exhibitions

1987 St. Lawrence College Saint-Laurent Art Gallery, Kingston: *Sarindar Dhaliwal*
1985 Kingston Public Library: *Recent Works*
1984 La Chambre Blanche, Quebec City: *Des fruits et des triangles*
1983 Le Centre Français, Kingston: *Images de St. Pierre et Miquelon*

Group Exhibitions

1986 Eastern Edge Gallery, Resource Centre for the Arts, St. John's, Newfoundland (circulating); Kingston Artists' Association Inc.; Gallery 101, Ottawa; and Artspace, Peterborough: *Kingston Group Exhibition, 1986*
1985 Rodman Hall Arts Centre, St. Catharines
1985 Kitchener/Waterloo Art Gallery, Kitchener: *Artforms*
1984 The Art Gallery St. Thomas-Elgin, St. Thomas
1984 Kingston Artists' Association Inc.: *A Change in the Weather*
1983 Macdonald Park, Kingston: *Womens Art Festival (Aprons)*
1983 Kingston Artists' Association Inc.
1981 Kingston Artists' Association Inc.

Awards/Grants

Canada Council Grant, 1987
Ontario Arts Council Grants, 1982, 1983, 1984, 1985, 1986
Ministry of Citizenship and Culture, Artist in the Community Award, 1983

Collections

Private collections in England, France, Holland, and Canada

Bibliography

Burliuk, Greg."By different paths to the same exotic place." *The Whig-Standard* (Kingston), February 1984.
Delagrave, Marie. "La chambre blanche en pleine fantaisie." *Le Soleil* (Quebec), 3 November 1984.
Moore, Lisa. "Dhaliwal: Color in a splendidly fragmented vision." *The Whig-Standard* (Kingston), 11 July 1985.
Sikora, Anne. "Marrying, East and West." *The Whig-Standard Magazine* (Kingston), 14 February 1987.

Jennifer Dickson

Photo: Jim Woodson

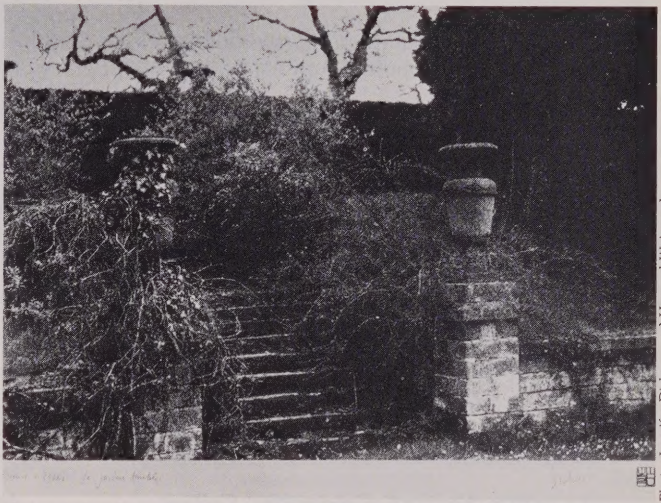


Photo: Jennifer Dickson and Howard Weingarden

The Lost Garden, Chatsworth, 1980, hand-tinted mezzoscreenprint from *The Earthly Paradise* suite, 61 x 81.5 cm

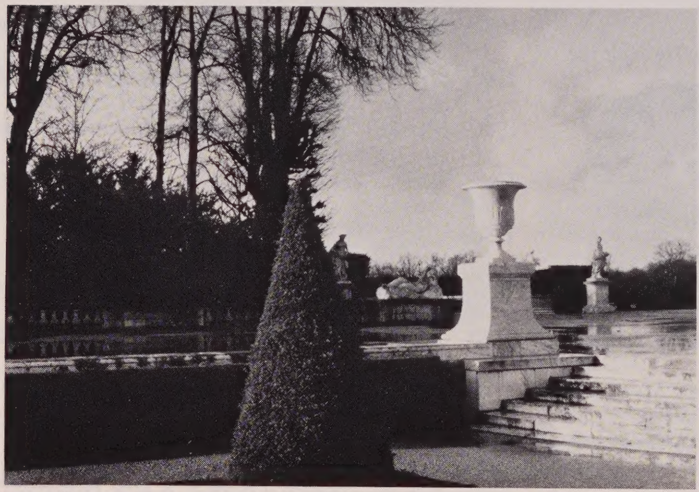


Photo: Jennifer Dickson and Howard Weingarden

Parterre d'Eau, 1983, Cibachrome print from *Versailles: Through the Crystal Wall* suite, 40.6 x 50.8 cm

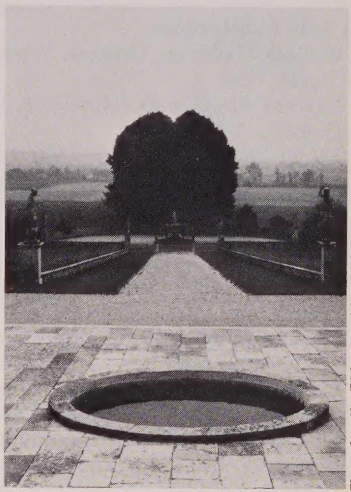


Photo: Jennifer Dickson and Howard Weingarden

Villa Barbaro: Three (Circular Pool), 1981-82, colour Xerox print from *Italian Gardens* suite, 28 x 21.6 cm

"The primary aim of my work is the celebration of beauty which transcends human mortality. Initially, I wished to document and reveal to the onlooker physical and spiritual beauty as manifested in the human form. Subsequently, I found serenity and a profound sense of continuum, in those European pleasure gardens where the ordering of nature created an environment in which absence, presence, and illusion evoked the mythology of Paradise.

"When I was living in Europe, I was continually surrounded by the visible traces of man's search for Paradise. In a fusion of architecture and landscape an equilibrium was established between humanity and nature. Living in North America, I watch the raw beauty of the natural environment rapidly violated by a twentieth century obsession with rigid grid systems: form dictated by expediency and financial greed.

"I was trained as a painter and printmaker, but it was the camera which enabled me to travel and to capture the evidence I sought. I consider myself an artist who works with photography, rather than a photographer. Since 1979 I have worked in collaboration with Howard Weingarden, who, under my direction, processes and prints the film I shoot on location: this is a creative and stimulating collaboration. Through the manipulated photograph, and its subsequent evolution into printmaking, I am able to synthesize the different elements of figure and landscape, which often are photographed in separate locations.

"My work attempts to build a bridge between past and present: to open a gateway from the plastic wasteland into the Elysian gardens, where the contemporary soul can wander and find harmony and tranquility."

Jennifer Dickson

Printmaking and Photography

Workshops

Available for workshops in painting in watercolour and slide lectures on the symbolism and mythology of European gardens.

Teaching Experience

University of Ottawa, Sessional Instructor, studio program, 1980-83
Saidye Bronfman Centre, Montreal, Sessional Lecturer in Art History, 1969-71, 1980-83
Concordia University, Montreal, Sessional Instructor in Drawing, 1970-78
Queen's University, Kingston, Visiting Artist, 1977-78
University of Wisconsin, Madison, Visiting Artist, 1972

Education

Atelier 17, Paris, France, Graduate study in etching, 1961-65
University of London, England, Goldsmiths' College School of Art, 1954-59

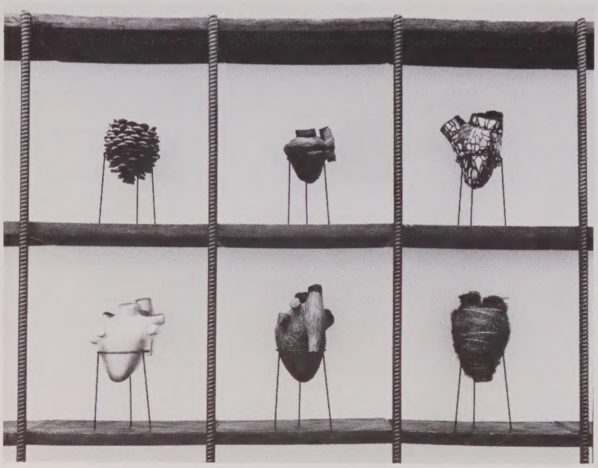
Recent Solo Exhibitions

1983 Wallack Galleries, Ottawa: *Versailles: Through the Crystal Wall*
1983 Edward Monaghan Associates, Ottawa: *Jennifer Dickson: A Continuum*
1982 Saidye Bronfman Centre, Montreal: *L'Epoca Classica*
1982 Wallack Art Editions, Ottawa: *Journey to Cythera*
1981 Galerie Dresdnere, Toronto: *Vistas in Time*
1981 Art Gallery of Peterborough: *Paradise*
1981 Mackenzie Gallery, Peterborough: *The Secret Garden*
1981 New Brunswick Craft School, Fredericton, N.B.: *The Secret Garden*
1980 Confederation Centre Art Gallery and Museum, Charlottetown, P.E.I.; Ring House Gallery, University of Alberta, Edmonton; Université de Moncton, N.B.: *The Secret Garden*
1980 Wallack Art Editions, Ottawa: *The Earthly Paradise*
1980 Galerie Martal, Montreal: *The Earthly Paradise*
1979 National Film Board of Canada, Still Photography Division (Circulating Exhibition); Owen Sound Public Library; Bibliothèque Centrale, Alma, P.Q.; Atelier-Galerie Caribou Inc., New Richmond, P.Q.; Centre Culturel Université de Sherbrooke, P.Q.: *The Secret Garden*
1979 Artcore Consultants Ltd., Vancouver, B.C.: *Three Mirrors to Narcissus* and *The Earthly Paradise*
1979 Wallack Galleries, Ottawa: *Three Mirrors to Narcissus*
1978 Galerie Dresdnere, Toronto: *The Secret Garden* and *Three Mirrors to Narcissus*

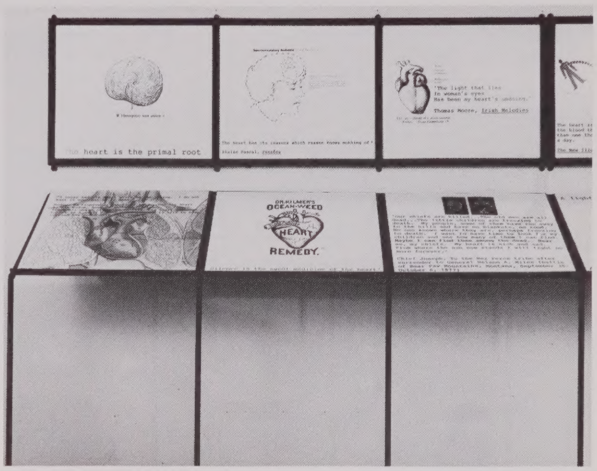
Recent Group Exhibitions

1981 Bemidji State University, Minnesota: *Canadian Camera Works: A Bracketed View*
1981 Ljubljana, Yugoslavia: *14th International Biennial of Graphic Art*
1981 Art Gallery of Hamilton: *The Society of Canadian Painter-Etchers and Engravers in Retrospect*
1981 Musée d'art St. Laurent, Montreal: *L'Art Mis en Boite*
1980 Kyoto Municipal Museum of Art, Japan: *International Impact Art Festival '80*
1980 Printmakers Council, London, England: *Printmakers of Distinction*
1980 Art Gallery of Windsor: *Art for All*
1980 Toronto International Art Fair '80, Art Toronto, Wallack Art Editions
1980 Newcastle Polytechnic Art Gallery, Newcastle upon Tyne, England: *Heads or Tails*
1980 World Print Council, San Francisco: *New Work from Canada*
1980 La Place du Complexe Desjardins, Montreal: *Canada Council Art Bank Exhibition*
1980 Fredrikstad, Norway: *5th Norwegian International Print Biennale*
1980 Scarborough College, University of Toronto: *A.F.W. Plumptre Memorial Print Collection*
1980 Musée d'art contemporain, Montreal: *L'estampe au Quebec: 1970 - 1980*
1980 Wells Gallery, Ottawa: *Royal Canadian Academy of Arts*
1980 Cincinnati Art Academy Gallery, Ohio: *9 Canadian Printmakers*
1980 Open Space Gallery, Victoria, B.C.: *3 Canadian Photoworks*
1980 The Art Gallery at Harbourfront: *Art for Rent (Canada Council Art Bank Exhibition)*
1980 National Film Board of Canada, Photo Gallery, Ottawa: *Paradise*
1979 Oxford Gallery, Oxford, England
1979 Art Gallery of Brant, Brantford: *Graphex 7*
1979 S.A.W. Gallery, Ottawa: *A Fine Feathered Exhibition*
1979 Véhicule Art, Montreal: *International 'Mail-Art' Exhibition*
1979 S.A.W. Gallery, Ottawa: *Snap 3*
1979 Musée d'art contemporain, Montreal: *Tendances Actuelles au Quebec*
1979 S.A.W. Gallery, Ottawa: *Hayter and the Atelier 17*
1979 Newcastle Polytechnic Art Gallery, Newcastle upon Tyne, England: *Artificial Light*
1979 Ljubljana, Yugoslavia: *13th Biennale Internationale de Gravure*
1979 Bradford, England: *Sixth British International Print Biennale*
1979 The Royal Scottish Academy, Edinburgh
1978 Oxford Gallery, Oxford, England: *Artists' Prints*

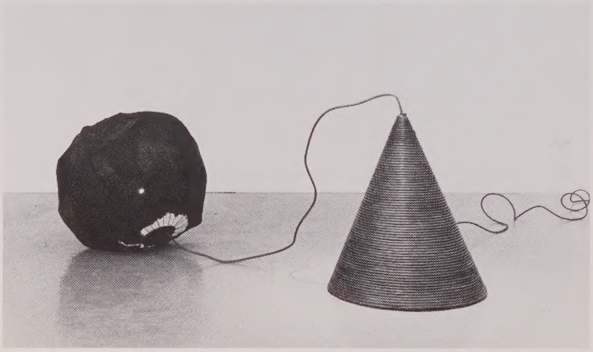
Lee Dickson



'The heart is situated in the center of the chest because conditions are more temperate there' (detail), Part I, 1988, welded steel, mixed media



'The heart is situated in the center of the chest because conditions are more temperate there' (detail), Part II, 1990, welded steel, glass, silver prints



Mattered World, 1986, woven beads, welded steel, braised copper, electrically lit, 80 x 190 x 75 cm

My first body of work, *Means of Measurement* (1987), is a sculptural and photographic work concerned with the division and definition of bodies: earth, human form and space. These works are inspired by historically conventional representations and a desire to vary these perceptions. The photographic work is a reference study which defines the various concerns involved in creating the sculptural pieces; it loosely connects various systems of division defined within the fields of design, fashion, art, architecture, nature and metaphysics.

The idea of the emotional, personal and sentimental was the key to the production of my next body of work. Thus, *Unresolved* (from *Means of Measurement*) contained the element I used for this work, the heart. This heart, became the first of a series of 36 hearts that I produced over the next two years. This piece evolved into what is now called *The heart is situated in the center of the chest because conditions are more temperate there. Part I* (1988). The title is taken from a 13th century anatomical text. I consider this collection to be a fragment of what the heart represents. As I worked and researched this piece, my notions and concepts of the individual hearts varied from obvious metaphors (for example, a heart of gold) to obscure personal ones (such as a heart made of my hair, reminiscent of Victorian trinkets). I am an object maker and attention to detail is an important element in my work. The steel structure serves as an important vehicle of display, and is connected to my fascination with the methods of presentation found in museums. I wanted the hearts to be specimens to be examined, no matter how absurd they may appear.

To accompany this piece, I completed *The heart... Part II* (1990). It is an appropriated photo/text piece, all referring to the heart. Again, it is displayed on a long steel structure, reminiscent of reading stands and display units from the 1930s to 1950s and complements the sculptural work; a fragment, drawn from quotes and illustrations throughout history.

At present I am working on my final heart-related piece, *The Caldron*. It is the culmination of the heart project, including everything related to the heart I have collected. It focuses on the story of Brother André's heart, which was stolen from St. Joseph's Oratory in Montreal. I anticipate completing this work by the end of 1992. It is an installation of photo/text and sculptural elements.

Lee Dickson

Installation

Workshops

Available for slide talks on her own work and influences on her work.

Teaching Experience/Guest Lectures

Art Gallery of Ontario, *Perspective 90* Guest Artist, 1990
Sheridan College, Oakville, Guest Artist, 1990
Ontario College of Art, Guest Artist, 1989
University of Lethbridge, Alta.: Guest Artist, 1989

Education

New School of Art, Toronto, 1971-73
Ontario College of Art, Toronto, 1969-71

Solo Exhibitions

1990 Mercer Union, Toronto: *The heart is situated in the center of the chest because conditions are more temperate there*
1989 Optica, Montréal: *Lee Dickson*
1989 Southern Alberta Art Gallery, Lethbridge: *Lee Dickson: Sculpture*
1988 Niagara Artists' Centre, St. Catharines: *Lee Dickson: Means of Measurement*
1987 YYZ Artists' Outlet, Toronto: *Lee Dickson: Means of Measurement*
1985 York Quay Centre, Harbourfront, Toronto: *Lee Dickson: Uncommon Objects*

Selected Group Exhibitions

1992 Canadian Cultural Centre, Paris, France: *Autres Frontières*
1991 Canada House, London, England: *Other Frontiers*
1991 Third Eye Centre, Glasgow, Scotland: *Other Frontiers*
1990 Art Gallery of Ontario, Toronto: *Perspective 90: Lee Dickson and Douglas Walker*
1990 The Power Plant, Toronto: *Housing: A Right*
1989 YYZ Artists' Outlet, Toronto: *Scrutiny*
1989 The Museum for Textiles, Toronto: *Directions: from historical sources*
1988 Gallery 101, Ottawa: *Robert Cishecki and Lee Dickson*
1988 YYZ Artists' Outlet, Toronto: *Information Systems*
1985 Glendon Gallery, Toronto: *New Faces*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*

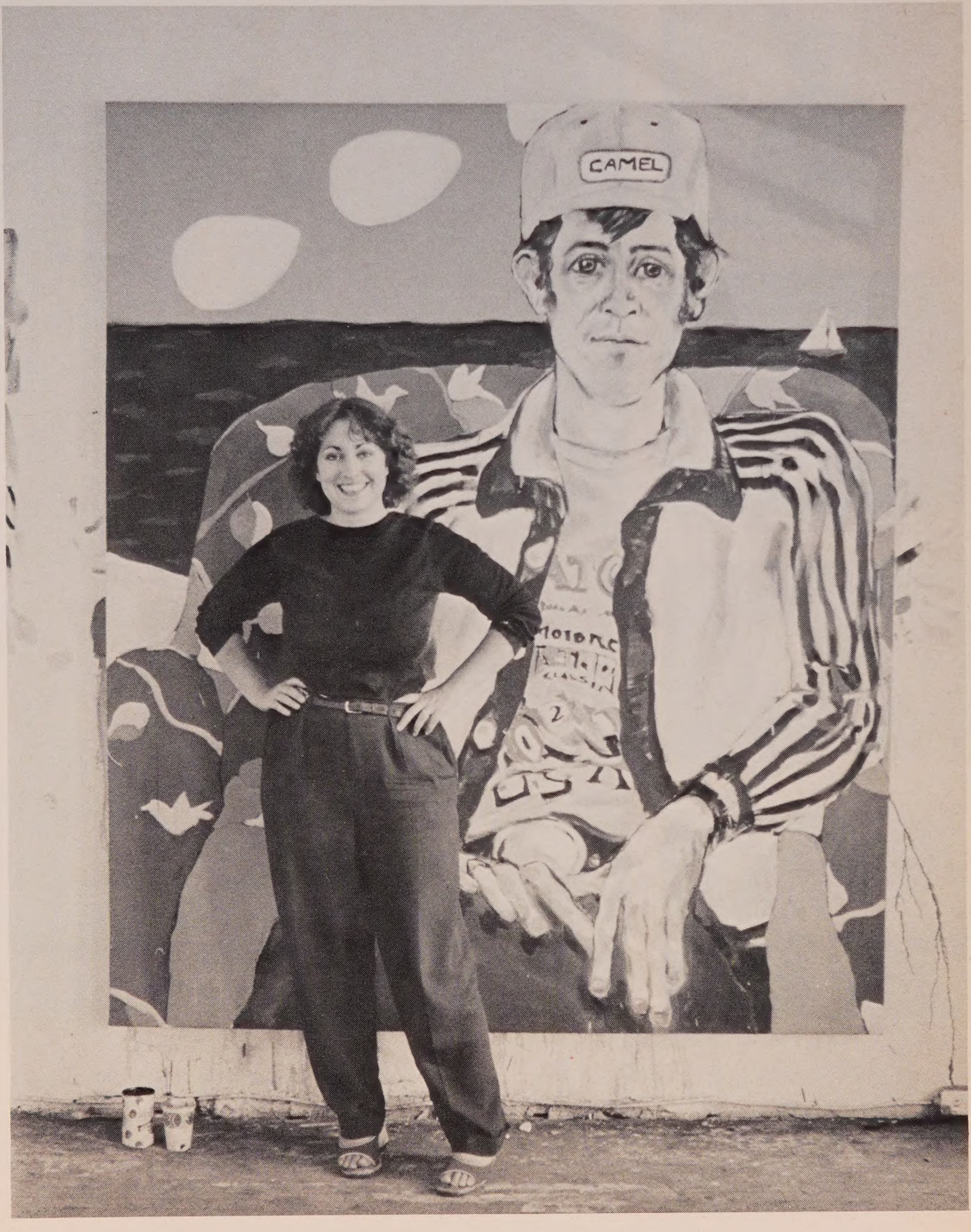
Grants/Awards

Canada Council Grants, 1985, 1986, 1987, 1988, 1989, 1990
Ministry of Culture and Communications (Ontario), Arts Abroad Project Grant, 1991
Ontario Arts Council Grants, 1984, 1985, 1987, 1988, 1989, 1990, 1991, 1992

Selected Bibliography

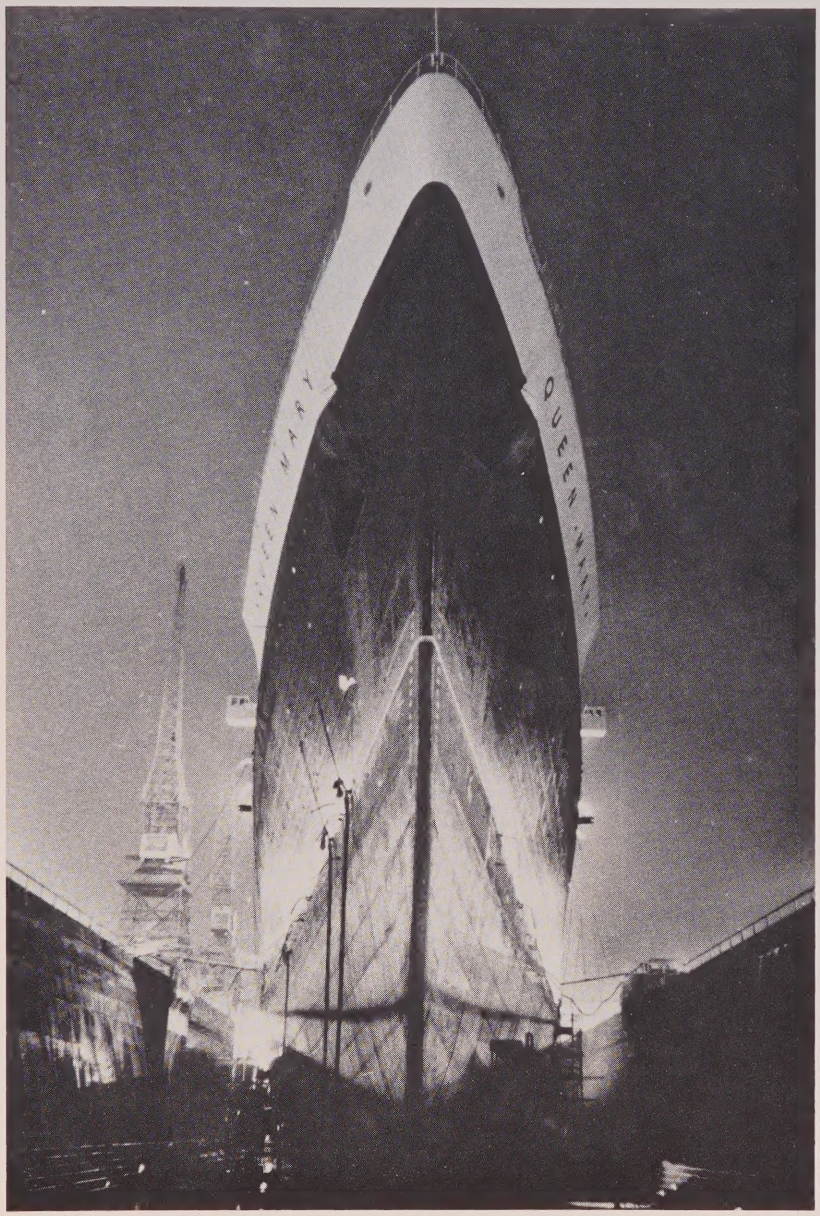
Baele, Nancy. "Visual Arts." *The Ottawa Citizen*, 7 July 1988.
Fabo, Andy and Jennifer Oille. *Chromaliving*. Toronto: Chromazone Collective, 1984 (exhibition catalogue).
Genereux, Linda. "Evocative Mix of Poetic and Mundane." *Metropolis*, 2 August 1990.
Grenville, Bruce. *Lee Dickson*. Lethbridge: Southern Alberta Art Gallery, 1990 (exhibition catalogue).
Grenville, Bruce. "Lee Dickson, YYZ Artists' Outlet, Toronto." *Parachute*, no.47, June/July/August 1987, pp.41-42.
Hanna, Deidre. "Power Plant exhibit zeroes in on housing crisis." *NOW Magazine*, 28 June-4 July 1990.
Hitzeroth, Connie. "Technology shows its ages." *NOW Magazine*, 14-20 January 1988.
Hume, Christopher. "Sad exhibit mirrors today's bankrupt culture." *The Toronto Star*, 20 July 1990.
Lypchuk, Donna. "Fast Forward." *Canadian Art*, Fall 1989, vol.6, no.3, p.53.
Lypchuk, Donna. "Focus on Lee Dickson." *Canadian Art*, Summer 1990, vol.7, no.2, p.89.
Lypchuk, Donna. "The Iconography of Passion." *Metropolis*, 18 January 1990.
Mays, John Bentley. "Chromaliving." *Artforum*, February 1984, vol.XXII, no.6, p.86-87.
Mays, John Bentley. "The vogues of yesteryear revisited." *The Globe and Mail* (Toronto), 13 July 1990.
Mays, John Bentley. "Heartfelt craftsmanship and the flames of memory." *The Globe and Mail* (Toronto), 16 January 1990.
Milgram, Lynne. *Directions: from historical sources*. Toronto: Contemporary Gallery, The Museum for Textiles, 1989 (exhibition catalogue).
Monk, Philip "Letters To The Editor: Critics Like Hyenas." *The Globe and Mail* (Toronto), 21 July 1990.
Patton, Andy. *Information Systems*. Toronto: YYZ Artists' Outlet, 1988 (exhibition catalogue).
Shafler-Dale, Julie. *Art to Wear*. New York: Abbeville Press, 1986.
Skene, Cameron. "The Measure of All Things." *Montreal Mirror*, 27 January-9 February 1989.
Thériault, Michèle. *Perspective 90: Lee Dickson and Douglas Walker*. Toronto: Art Gallery of Ontario, 1990 (exhibition catalogue).
Thériault, Michèle. "Lee Dickson and Douglas Walker." *AGO News*, July/August 1990.
Wood, Katherine. *Other Frontiers: Gisele Amantea, Lee Dickson, Nell Tenhaaf, Mina Totino*. Glasgow, Scotland: Third Eye Centre, 1991 (exhibition catalogue).

Lynn Donoghue



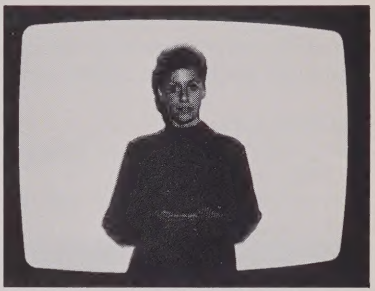
I paint big pictures of people. I consider what I do in the "grand tradition" of portrait painting. I like to paint and I like to use people as my subject.

Judith Doyle



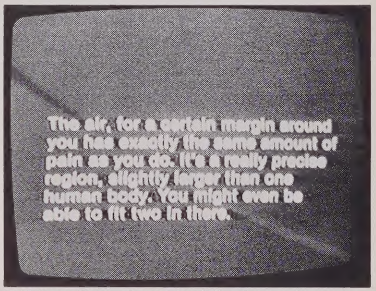
Still from *Launch*, 1982, Super-8 film

AP Photo



Still from *Transcript*, 1981, ¾" colour video

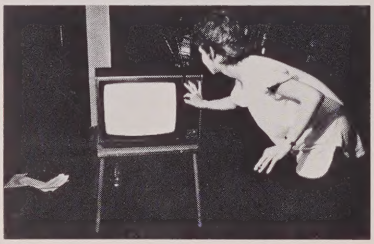
Photo: Judith Doyle



The air, for a certain margin around you has exactly the same amount of pain as you do. It's a really precise region, slightly larger than one human body. You might even be able to fit two in there.

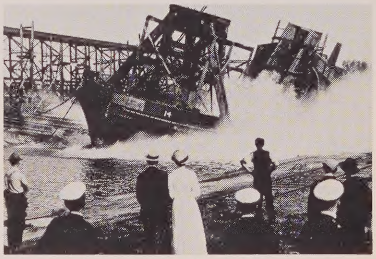
Still from *Transcript*, 1981, ¾" colour video

Photo: Judith Doyle



Judith Doyle in *Fictive Instincts*, performance at Mercer Union, Toronto, 1979

Photo: Peter MacCallum



Still from *Launch*, 1982, Super-8 film

Photo: Collection of Collingwood Museum

Being a multi-disciplinary artist, I consider the means of distribution and subject of a work in selecting its material and form. Film, performance, published writing, and combinations of these have been appropriate. I use and consider language as a material, recording, transcribing, editing and reconstructing it, often combining it with other records such as film or photographs. In a recent film, photographs from a rural woman's collection bought at auction were shown with an adaptation of spoken accounts from her, her friends, and her subjects in the community. Language has a double nature within both the private experience of a memory in operation, and as a dominant material for communication and record. Once outside the family, the rural woman's photographs underwent a change of state, shifting between private and public memory. I examine the contradictions which result and the relations between representation and action.

Judith Doyle

Projects and Performance, Filmmaking

Workshops

Available for workshops in filmmaking, performance and multi-disciplinary production, and language and art.

Teaching Experience

Emily Carr College of Art, Vancouver, Guest Lecturer, 1982
Nova Scotia College of Art and Design, Halifax, Guest Lecturer, 1982
Ontario College of Art, Toronto, Guest Lecturer, 1980 to present
York University, Toronto, *Language and Art* Lecture, 1981-82
Arts' Sake, Inc., Toronto, Guest Lecturer, 1979-80

Education

York University, Toronto, Honours BA in Creative Writing, 1978

Performances and Screenings

1983 WNED-TV, Buffalo: *Private Property/Public History*
1983 Theatre Centre, Toronto (Writers Into Performance)
1982 Open Space Gallery, Victoria (Filmmakers with Their Work): *Private Property/Public History, Launch* and work in progress
1982 The Western Front, Vancouver (Visiting Artist): *Transcript* and work in progress
1982 Women in Focus, Vancouver: *Private Property/Public History* and *Launch*
1982 Eye Level Gallery, Halifax: *Private Property/Public History, Launch* and work in progress
1982 YYZ Gallery, Toronto: *Monumenta*
1982 Purple Thistle Heritage Society, Creemore, Ontario: *Private Property/Public History* and *Launch*
1982 The Collingwood Museum, Ontario: *Private Property/Public History* and *Launch*
1982 The Funnel, Toronto ('Language and Representation' Series): *Private Property/Public History* and *Launch*
1981 York University, Toronto: *Transcript*
1981 Eye Level Gallery, Halifax: *Transcript*
1981 The Funnel, Toronto: *Transcript*
1980 Cabana Room, Spadina Hotel, Toronto: *Fictive Instincts*
1980 Cabana Room, Spadina Hotel, Toronto: *Envy*
1979 Mercer Union, Toronto: *Fictive Instincts*
1979 Hallwalls, Buffalo, New York: *Two From Toronto* (with Eldon Garnet)
1979 55 Warren St., New York City: *Public Arts International/Free Speech*
1979 Slate Benefit, Toronto: *Envy*
1979 The Music Gallery, Toronto: *Robotics* with *Test Patterns*
1979 Flash Theatre, Toronto: *Cannot Be Photographed*
1979 Gallery 76, Toronto: *O/I*
1978 A Space, Toronto: *Test Patterns*

Recent Publications

"Freedom of Expression and Prior Restraint," *Parallelogramme*, vol. 7, no. 6, 1982
"Appropriation of Suffering," *Impulse*, vol. 10, no. 1, 1982
"Nuclear Strategy/Political Will," ed., *Impulse*, vol. 10, no. 1, 1982
"A Chronology of Censorship in Ontario," *Impulse*, vol. 9, no. 2, 1981
"Fading," *Impulse*, vol. 9, no. 1, 1981
Transcript, Top Stories, Hallwalls, New York, 1981
"Envy," *Impulse*, vol. 8, no. 3, 1980
"Conversational Machines," *Impulse*, vol. 8, no. 2, 1980
"Facsimile Hardware," *Parallelogramme Retrospective II*, 1980
Anorexial, Rumour Publications, 1979
Facsimile, Rumour Publications, 1979
"Robotics, A Case Study," *Impulse*, vol. 7, no. 1, 1979
"Model for a Prose Algorithm," *Only Paper Today*, vol. 6, no. 8, 1979
"Free Speech Catalogue," *P.A.I.F.S.*, New York City, 1979
"Telefacsimile," *Only Paper Today*, vol. 5, no. 10, 1978
"Flicker Vertigo," *Only Paper Today*, vol. 5, no. 1, 1978
Rumour, Jawbone Press, 1978
Typewriting, Rumour Publications, 1978
Shark Tank, ed. Irving Layton, York University Press, 1977
"Test Patterns," *Only Paper Today*, vol. 4, no. 7, 1977

Filmography

Private Property/Public History	1982	Super-8	sound	17 min.
Launch	1982	Super-8	sound	20 min.

Sydney Drum

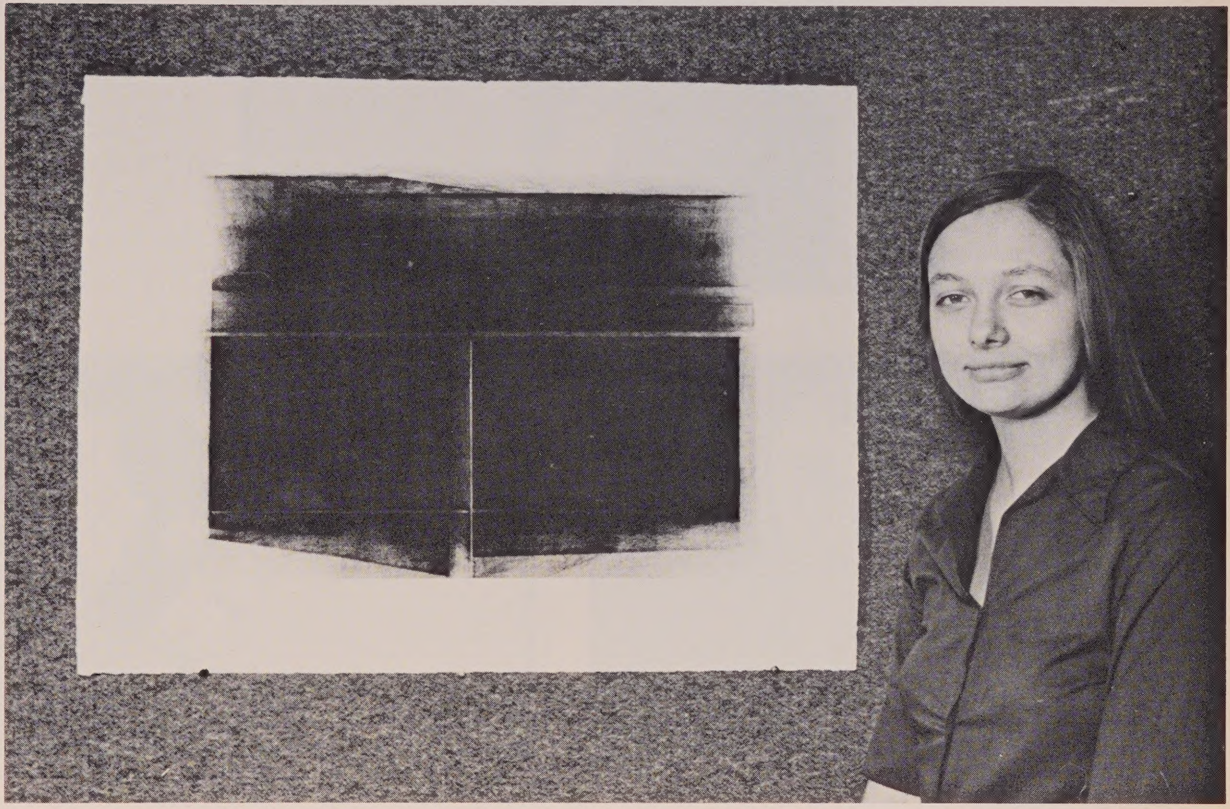
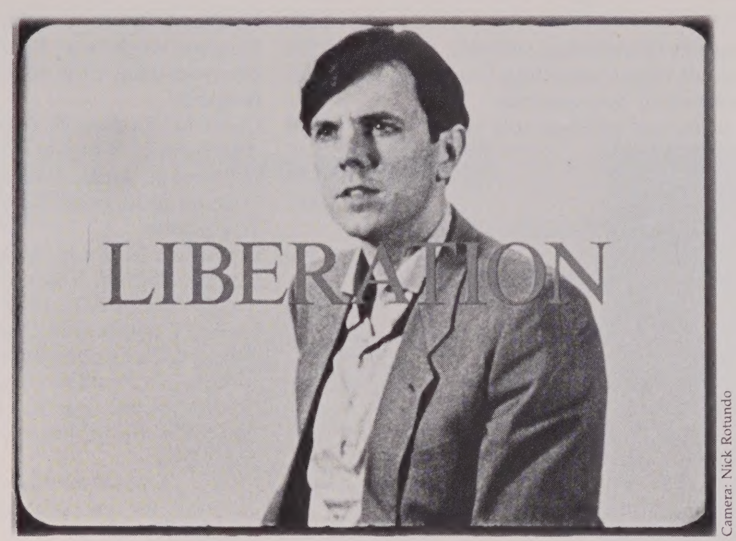


Photo: B. Zeigler-Sungur

The philosophic impulse for my work stems from a desire to create a reduced, compressed image—an image honed to its essential elements, rather than one expanded to include many added elements. With this idea in mind, I first produced a body of work based on the notion of cancelling, scraping out, or erasing a figurative image. Pragmatically, this meant that one would see a personal vocabulary of images (gloves, hands, faces) that was partially effaced. It became apparent that these kinds of images were not communicating effectively enough; the action and idea of cancellation, or negation, was introduced halfway through the making of the drawing or graphic, rather than being an integral part of the initial making of the work.

I then began to produce a series of black non-representational etchings and drawings, in which the idea of reduction was united with the image of its inception. The images were based upon subtle modulations of an all-black field by embossment or erasures. This led to further prints (mezzotints) and drawings in which a single element (in one, the single mezzotint mark, in the other the graphite line) was combined to create the image. Thus these images were totally and structurally integrated by the use, repetition and combination of this one visual element. Most recently, the use of one structural element has led to a series of very large graphite drawings, in which the single visual element is a line the length of one arm's reach as it spans a large piece of paper.

Peter Dudar



Camera: Nick Rotundo

Still from *DP*, 1982, 16mm colour film, 30 min. Performer: Peter Dudar

Camera: Nick Rotundo

Still from *DP*, 1982, 16mm colour film, 30 min. Performer: Lily Eng

Camera: Corinne Palmer

Still from *The Dogs of Dance*, 1979, 16mm colour film, 19 min. Performers: Henry Kronowetter and Peter Kronowetter

The Dogs of Dance, 1978 (16mm film)
"I want Sung Chiang to come forward and explain why he has rebelled."

"The imperial affairs are in disorder and corrupt officials are in power. This results in the suffering of the people. We are the agents of heaven, and have no personal aims."

Action: Two martial artists gang up on a third.

DP, 1982 (16 mm film)
"Sure, 80 per cent of us in this camp will die within the year, half because they want to. Look, we have a 20 per cent chance of surviving. It's crazy to kill yourself!"

Title: Triumph of the will.

"The Nazis gave us three choices — join their army on the Russian front, go to Germany as forced labour, or be shot."

Action: Lily Eng's dance of terror.

"Part of the strategy of occupation was to deny the existence of our culture. This meant eliminating artists and intellectuals."

Title: Subsistence Culture.

Transylvania 1917, 1983 (16mm film)
The master found his horse in its stall each morning, exhausted from the hunt. He made up his mind to catch the elusive night rider who stole the animal each evening. So he fastened sharp prongs to the horse's back.

Blood streamed down the flanks of the beast as it ran that night. In the morning the horse stood in its stall, the master impaled on its back. For the master himself was the hunter, riding his own horse in a dream.

Peter Dudar

Filmmaking, Projects and Performance

Workshops

Available for workshops in filmmaking and able to lecture on a wide range of topics including Canadian performance art, experimental documentary filmmaking, and the social and political role of the artist.

Teaching Experience

Grierson Film Seminar, Niagara-on-the-Lake, Guest Lecture
Centrum Srodowisk, Warsaw, Poland, Guest Lecture, 1980
Dance in Canada Conference, University of Waterloo, Guest Lecture, 1979
University of Guelph, Guest Lecture, 1977
Norman Mackenzie Art Gallery, Regina, Saskatchewan, Guest Lecture, 1977
Museum of Modern Art, Palazzo Dei Diamanti, Ferrara, Italy, Guest Lecture, 1976
AART (Local Initiatives Project), Visual Arts Instructor, 1971-1972

Performances and Screenings

1983 The Frontier, WNED-TV, Buffalo, New York
1983 Canadian Images Film Festival, Peterborough
1983 Ann Arbor Film Festival, Michigan
1983 American Film Festival, New York
1983 The Funnel, Toronto, *O.A.A.G. Symposium: What's New About the New Art*
1983 Unit-Pitt Gallery, University of British Columbia, Vancouver
1983 John Abbott College, Montreal, P.Q.
1983 Winnipeg Film Group, Winnipeg, Manitoba
1983 Forest City Gallery, London, Ontario
1983 Struts, Sackville, N.B.
1983 National Film Board, Kitchener/Waterloo Art Gallery, Kitchener
1983 Zøne Cinema, Hamilton
1982 Grierson Film Seminar, Niagara-on-the-Lake
1982 A Space and the Funnel, Toronto, *Language and Representation*
1980 University of Waterloo, *World of Dance Series*
1980 Simon Fraser University, Burnaby, B.C.
1980 Western Front, Vancouver, B.C.
1980 Harbourfront, Toronto
1980 X6 Dance Space, London, England
1980 Nieuwe Workshop, Brussels, Belgium
1980 Internationaal Cultureel Centrum, Antwerp, Belgium
1980 Centrum Srodowisk Artystycznych, 'Pracownia,' Warsaw, Poland
1980 Art Forum, Lodz, Poland
1980 Galerija Studentski Kulturni Centar, Belgrade, Yugoslavia
1980 Centar Za Multimedijalna, Galeri a Studentska Centra, Zagreb, Yugoslavia
1980 Studio 16/E, Turin, Italy
1979 Centro Experimenta, Naples, Italy, *Esperienze di Contestualita Sociale Dell'Area Post-Artistica*
1979 Le Cinema Parallele, Montreal, P.Q.
1979 Harbourfront, Toronto, *Recent Pasts* (A Space)
1978 Beursschouberg, Brussels, Belgium, *Performance Art Festival*
1978 Centar Za Multimedijalna Istrazivanja SCI, Galerija Suvremene Umjetnosti, Zagreb, Yugoslavia
1978 Galerie Nachst St. Stephan, Vienna, Austria
1978 Musée des Beaux-Arts de Montréal, P.Q., *Festival de Performances*
1977 Video Inn, Vancouver, B. C.
1977 Art Gallery of Ontario, Toronto
1977 London Filmmakers, London, England
1977 Norman Mackenzie Art Gallery, Regina, Sask.
1977 Artists Space, New York
1976 CEAC (Centre for Experimental Art & Communication), Toronto
1976 Anthology Film Archives, New York
1976 Salvatore Ala Gallery, Milan, Italy
1976 Cavallino Gallery, Venice, Italy
1976 Museum of Modern Art, Palazzo Dei Diamanti, Ferrara, Italy
1976 Internationaal Cultureel Centrum, Antwerp, Belgium
1976 Internationaler Kunstmarkt, Düsseldorf, Germany
1976 St. Petri Gallery, Lund, Sweden
1975 Vehicule, Montreal
1975 15 Dance Lab, Toronto
1973 A Space, Toronto

Filmography

Walking Away	1974	16mm	colour	silent	1 min.
Two Passersby on Foot	1975	Super-8	b&w	silent	28 min.
Running in O and R	1975	16mm	b&w	sound	21 min.
Editing on the Run	1976	16mm	colour	sound	26 min.
Crash Points	1976	16mm	b&w	sound	19 min.
Crash Points 2	1977	16mm	b&w	sound	11 min.
Penetrated	1977	16mm	colour	sound	13½ min.
Two Deadly Women	1978	16mm	colour	sound	15 min.
The Dogs of Dance	1979	16mm	colour	sound	19 min.
DP	1982	16mm	colour	sound	17 min.
Transylvania 1917	1983	16mm	colour	sound	30 min.

Helen Duffy

Photo: Prudence Emery

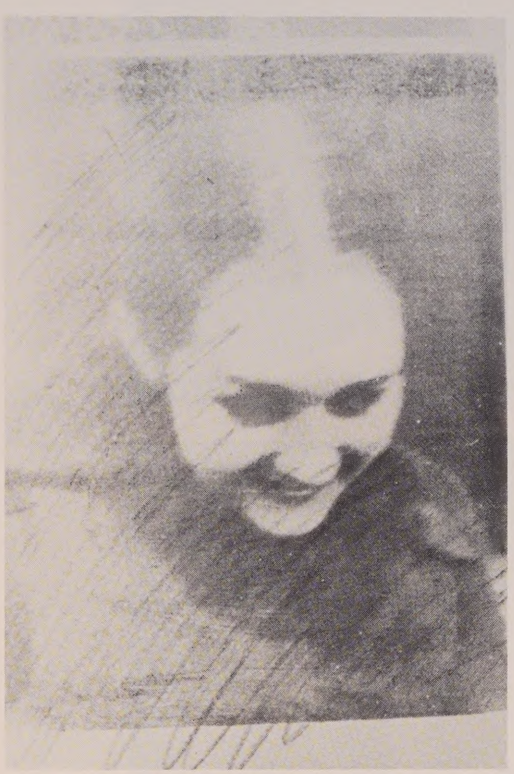
Whatever I do now relates to experiences, activities and studies that I started spontaneously at various periods in my life. I react and respond strongly to immediate environments. They influence my thinking, my imagination and the nature of my work.

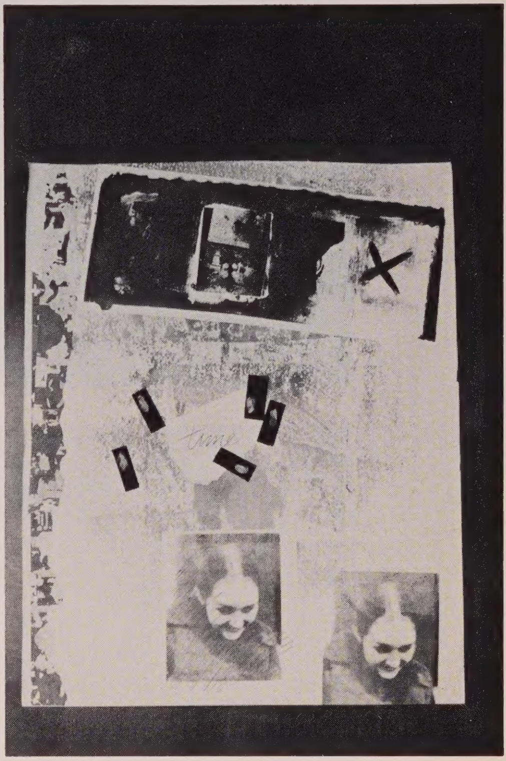
I was born and educated in Switzerland, graduating first from a textile trade college, then going on to the Graphics and Design Department of the Zurich School of Arts where I studied under Johannes Itten. The combination of the two professional courses led me into the field of fabric design, to illustrating, printing, painting and drawing and eventually to the banners which I started making ten years ago.

While I was living in Montreal, Ottawa and Quebec City, painting became important. Afterwards in London, England, during the sixties it was textiles again and lithography—my abstract and hard-edge period of experimenting in pure colour.

My workshop programmes are planned to give a short introduction to the basic "Bauhaus" course I followed as a student, concentrating on the experiments I found particularly helpful and stimulating, and developing individual designs in colour. The exhibition of my own work includes material directly related to the theme.

Jennifer Durkin

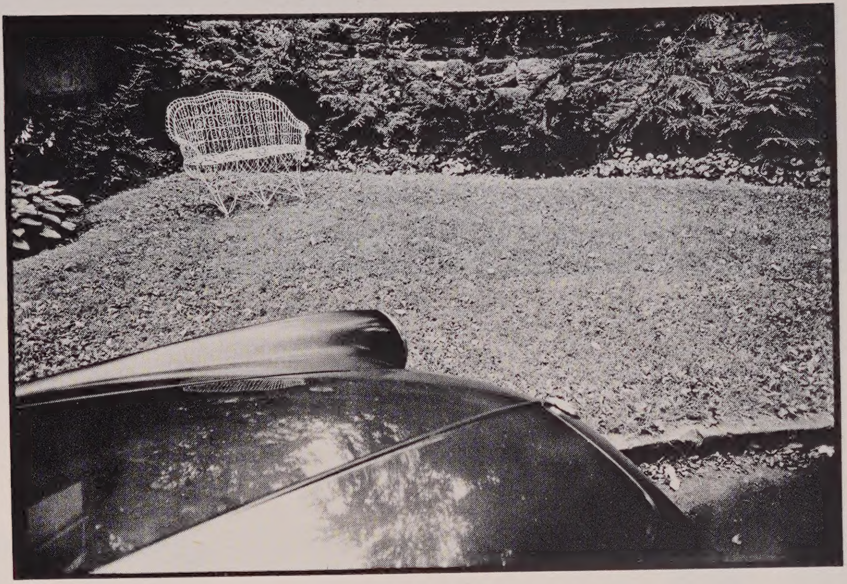


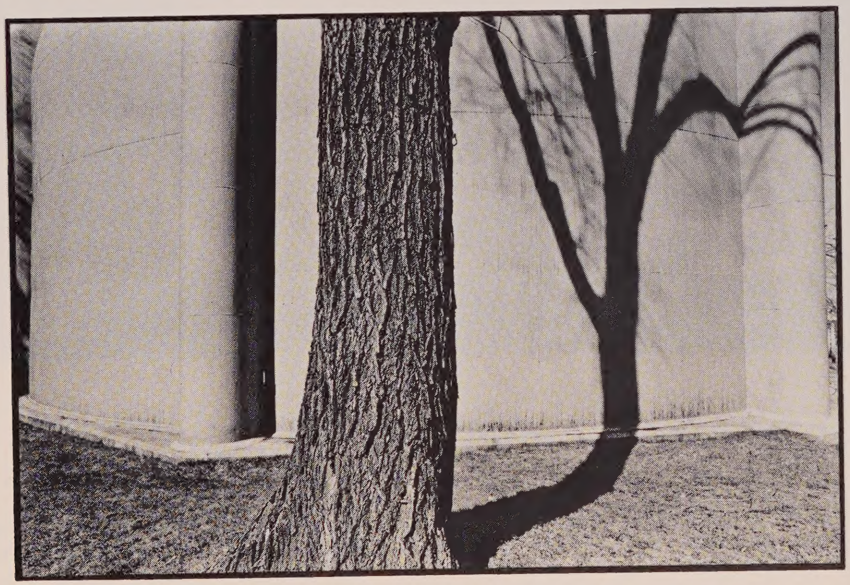


Generally, my work develops in two media: found-object construction and printmaking. Some of my work is concerned with found objects: wood, cloth, papers, windows, string, spilled paint, etc., and with the random pattern made by objects in casual association with one another. My feelings about the images I use are very complex. Most of the objects that I work with are old and worn-out; they have outlived their original function and been discarded. To me, these objects are very personal beings with their own warmth and wisdom accumulated over the years. They have been abandoned and are mute, but when found by me they begin to speak. We engage upon a hesitating dialogue which grows as I use them. These objects are re-evaluated and allowed to transmit their knowledge when elevated to the position of art.

In addition to representing the life of found objects, I attempt to represent the human life experience. We are all born, experience love, hate, passion, pain, loneliness and joy and finally we age and die. Fleeting fragments of my own experience are recorded using various printmaking techniques and a considerable amount of drawing and collage. I try to employ images whose form is somehow ragged, blurred or indefinable. My insistence on ambiguity is a direct result of the ambiguity I observe in my environment. One must be prepared to go through life, dependent in the final analysis only upon oneself. My work tries to reflect this feeling of isolation and flux through ambiguous or occasionally negative images. The result for me is not morbidity or despair but increased self-awareness, increased strength, increased happiness.

Ray van Dusen





I suppose that my work reflects the focus of much contemporary photography—that is, I am more concerned with the how of my seeing than with what I am seeing. Presently, my subject matter can be any object or scene in the cityscape, which I then enlist in my exploration of fairly formal issues, such as visual rhythm, two-dimensional space, and what I can only describe as "visual illusion"—a perspective and spatial attitude which disorients and interrupts patterns of viewing photographs.

This current preoccupation with my perceptions can be distinguished from my earlier work where I was more interested in communicating certain emotional states, both directly and metaphorically. This work was presented in the form of a sequence, allowing me to explore the relationships, rhythms and possibilities of rephrasing certain visual motifs occurring in varied subject matter.

Although I work primarily with the photographic image, I have recently begun to make unique visual books—a medium which calls upon many other forms of expression (e.g. sculpture, music, graphics, design, etc.). This, as it turns out, has been a forum where I've been able to express the more playful side of my nature.

Peter Dykhuis

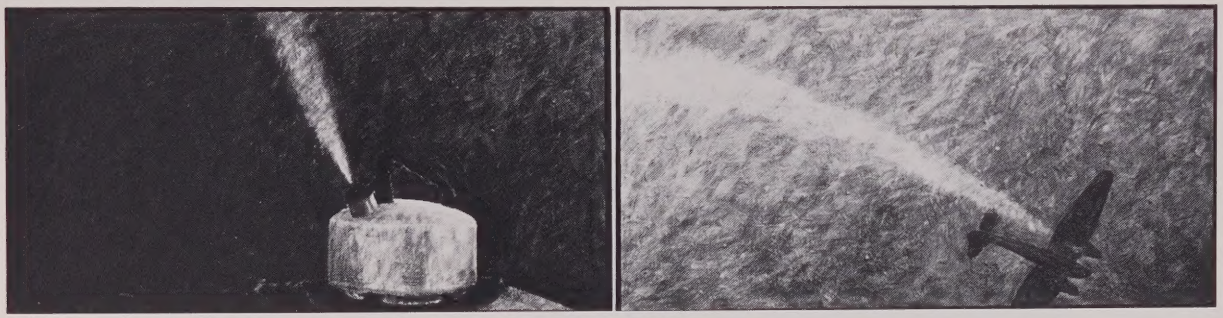


Photo: Peter Dykhuis

Still Life (diptych), 1985, encaustic on masonite, 244 x 61 cm

Photo: Martine Matthews

Encaustic is a painting method that dates back to the Classical Greek era in which molten, pigmented wax is applied directly onto a prepared surface. When the image is completed, the painting is burned in with a heat radiating source that fuses all the layers of wax paint into one homogeneous mass while heightening the visual identity of each colour layer. Because of the need for constant and reliable heat radiating sources, this method has for centuries been a lost art and is only currently being reinvestigated due to the technical ease afforded by the availability of electrical appliances and infrared heat bulbs. These new tools help to keep the wax at a constant temperature during both the painting and burning in process.

The use of multipanelled images is a device through which individual vantage points, textures, and atmospheres are juxtaposed with each other. Collectively, the images collide and dialogue with each other while drawing attention to their individual imagistic roots.

Much of my imagery involves the juxtaposition of simple technologies with more complex and often menacing technological forms. The sensuality of the encaustic surface contrasts the ominous associations that the image itself may have. Through this strategy, one is confronted with a paradox that surrounds many contemporary technological forms — seductive technological objects, images, and procedures often mask menacing functional applications. Because of this, it seems fitting to make nice pictures of menacing things.

Peter Dykhuis

Encaustic painting

Workshops
Available for workshops on the history, materials, and methods of encaustic painting. Also available for slide lectures on image appropriation and transference in the artmaking process.

Guest Lectures
Interlochen National Art Camp, Interlochen, Michigan: *Encaustic Workshop*, 1985
Ontario College of Art, Toronto: Studio Visit, *Encaustic Painting*, 1984

Education
Calvin College, Grand Rapids, Michigan: B.F.A., 1978

Solo Exhibitions

1984	Mercer Union, Toronto: *Living in the Gray Zone*
1984	Torbolton Oaks Gallery, Woodlawn: *Paintings: Peter Dykhuis*
1982	Gallery 76, Toronto: *Paintings*
1982	YYZ Gallery, Toronto: *YSB-YYZ-YQG*

Group Exhibitions

1985	Grünwald Gallery: *Cruisewear for the Modern Planet*
1983	The Gallery/Stratford: *Modern Times: The Artist as Social Critic*
1982	ChromaZone, Toronto: *YYZ Monumenta*
1982	Glendon Gallery, Toronto: *New Faces: Artists' Choice*
1982	Burlington Cultural Centre: *The Discernible Image*
1980	Mercer Union, Toronto: *Locations*
1978	Calvin College, Grand Rapids, Michigan: *B.F.A. Graduate Show*

Awards/Grants
Canada Council Grants, 1984, 1985
Ontario Arts Council Grants, 1980, 1982

Collections
Carleton University, Ottawa
The Chase Manhattan Bank, N.A., Toronto
Private collections

Bibliography

Baele, Nancy. "Beeswax and pigment cushion sinister message." *The Citizen* (Ottawa), 17 September 1984.
Elder, Alan. *The Discernible Image*. Burlington: Burlington Cultural Centre, 3 June — 4 July 1982 (exhibition catalogue).
Hume, Christopher. "Exploiting a boyhood fantasy." *Toronto Star*, 28 February 1982.
Inglis, Grace. "The image makes a quiet comeback." *The Hamilton Spectator*, 12 June 1982.
Mays, John Bentley. "The cross evokes captivating collection." *The Globe and Mail* (Toronto), 31 January 1985.
Silverstein, John. *Modern Times: The Artist as Social Critic*. Stratford: The Gallery/Stratford, 8 August — 5 September 1983 (exhibition catalogue).
Webb, Marshall. "The Discernible Image at The Burlington Cultural Centre." *artmagazine*, December 1982/January/February 1983, vol.14, no.61, pp.44-45.

Bruce Elder

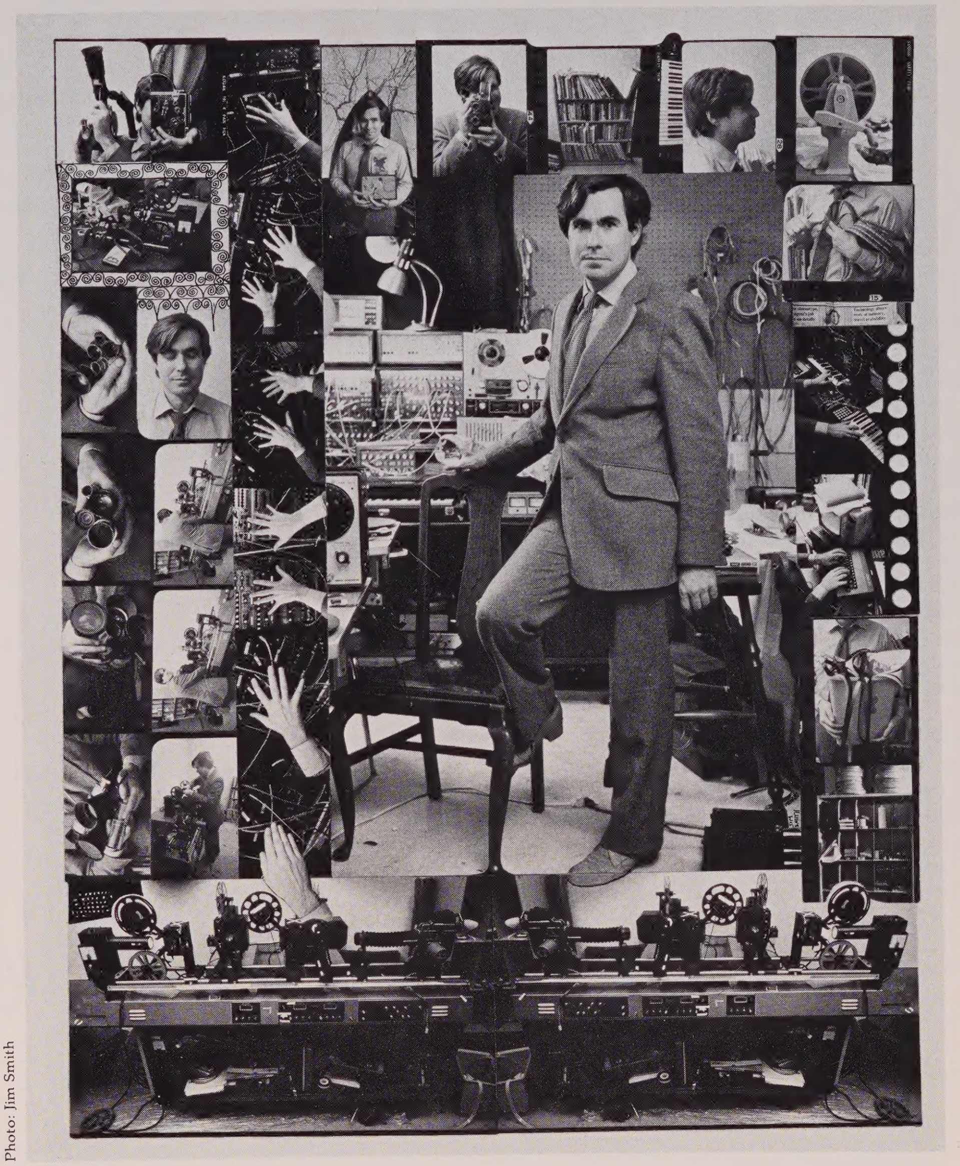


Photo: Jim Smith

My earliest artistic activity was writing poems. I studied photography, video and dance before I turned to filmmaking. My first films employed minimal structures and attempted to isolate the essential attributes of the film medium – to discern what made film different from the other arts. More recently I have attempted to explore the relationship between film and other art forms such as painting, music and especially dance. Consequently the content of the films' imagery has become even more important since I have turned to the traditional subjects of the landscape and the nude. This latter subject especially intrigues me because of its familiarity. Easy recognition provides the greatest possible freedom of transformation without breaking the bond to the actual subject. In a sense then, it provides a domain in which abstraction and realism are easily reconciled. For this reason my intention for future work is a series of choreographed figure studies.

I am also quite interested in film technology. I operate an optical and audio studio/laboratory where I engage in production and research in colour printing and microcomputer applications in audio synthesis. Many of my films make use of high technology items, such as optical printers and digital synthesizers.

BRUCE ELDER
Filmmaking

Workshops
Available for workshops dealing with the interrelationship of film and dance

Teaching Experience
Ryerson Polytechnical Institute, Toronto. Photographic Arts Department (film production, experimental processes, aesthetics and the human figure).

Education
Ryerson Polytechnical Institute, Toronto, B.A.A. in Media Studies, 1976; Advanced diploma in Filmmaking, 1972; Film production, 1970
George Brown College, Toronto, Modern Dance and Ballet, 1974 and 1975
University Film Study Centre, Optical Printing, 1975; Video, Antonioni and Self-Referential Film, 1974; Video, 1973; Script-writing, 1972
York University, Toronto, Modern Dance, 1974
University of Toronto, M.A. in Philosophy, 1970
McMaster University, Hamilton, B.A. in Hon. Philosophy, 1969

Recent Screenings
1981	Bay Area Dance Festival, Berkeley: *Unremitting Tenderness*
1981	Pasadena Film Forum: *The Art of Worldly Wisdom*
1981	The Funnel, Toronto: *Sweet Love Remembered* and *1857 (Fool's Gold)*
1981	Festival of Festivals, Toronto: *1857 (Fool's Gold)*
1981	Festival of Poetry-Films, Montreal: *1857 (Fool's Gold)*
1981	Canadian Images, Peterborough: *1857 (Fool's Gold)*
1981	The Museum of Modern Art, New York: *1857 (Fool's Gold)*
1980	Dundas Valley School of Art, Dundas: *Breath/Light/Birth, Permutations and Combinations, Barbara is a Vision of Loveliness, Unremitting Tenderness, Look! We Have Come Through* and *Trace*
1980	WNED-TV, Buffalo: *Unremitting Tenderness*
1980	National Film Theatre, Ottawa: *She Is Away*
1980	Ann Arbor, Michigan: *She Is Away*
1980	Chroniques International du Cinéma Expérimental, Bourges, France: *Look! We Have Come Through* and *Trace*
1980	Oberhausen Film Festival: *Look! We Have Come Through*
1980	Melbourne Film Festival: *Look! We Have Come Through*
1980	Cinéma Parallel: *The Art of Worldly Wisdom*
1980	The Cinematheque: *The Art of Worldly Wisdom*
1980	Encounter Cinema: *The Art of Worldly Wisdom*
1980	The Museum of Modern Art, New York: *The Art of Worldly Wisdom*
1979	The Funnel, Toronto: *Breath/Light/Birth, She Is Away, Permutations and Combinations, Barbara is a Vision of Loveliness, Unremitting Tenderness, Look! We Have Come Through* and *The Art of Worldly Wisdom*
1979	McMaster University Arts Festival, Hamilton: *She Is Away, Permutations and Combinations* and *The Art of Worldly Wisdom*
1979	Rice University/S.W.A.M.P.: *She Is Away*
1979	Chicago Filmmakers: *She Is Away*
1979	Media Study/Buffalo: *She Is Away*
1979	Center Screen: *Barbara is a Vision of Loveliness* and *Look! We Have Come Through*
1979	Third International Avant-Garde Film Festival: *Barbara is a Vision of Loveliness*
1979	Pompidou Centre for the Arts, France: *Look! We Have Come Through*

Filmography
Breath/Light/Birth	1975	16mm	b&w	sound	6 min.
She Is Away	1975	16mm	col.	sound	13 min.
Permutations and Combinations	1976	16mm	col.	sound	8 min.
Barbara is a Vision of Loveliness	1976	16mm	b&w	sound	8 min.
Unremitting Tenderness	1977	16mm	col.	sound	13 min.
Look! We Have Come Through	1978	16mm	b&w	sound	12 min.
The Art of Worldly Wisdom	1979	16mm	col.	sound	55 min.
Trace	1980	16mm	col.	sound	1 min.
Sweet Love Remembered	1980	16mm	col.	sound	14 min.
1857 (Fool's Gold)	1981	16mm	col.	sound	25 min.

Kosso Eloul

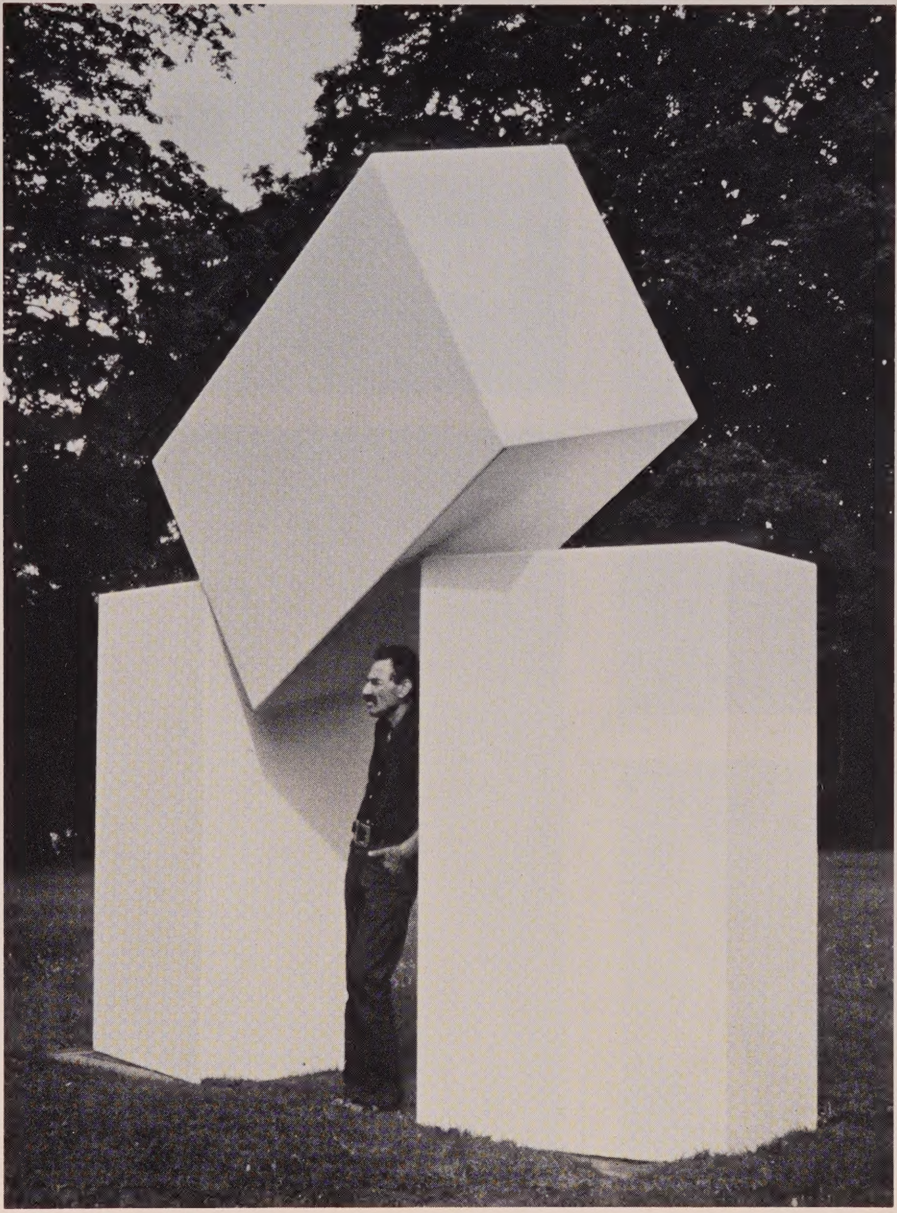


Photo: Karyn Allen

Sculpture means to me making an object that carries its own energy within itself—a dynamo that radiates enough curiosity, awareness, interest to stop a man in his tracks, to stand in front of it, puzzle it, be puzzled by it, meditate about it, be happy he met it or be disgusted that he met it. He will glimpse a sculpture from a car so that it becomes his own private property, and he will want to stop and look more closely. I want a man standing in front of it to forget public, forget groupings, and be very much alone with it, react to it and be activated by it—very privately.

Ric Evans

Photo: Lupe Rodriguez

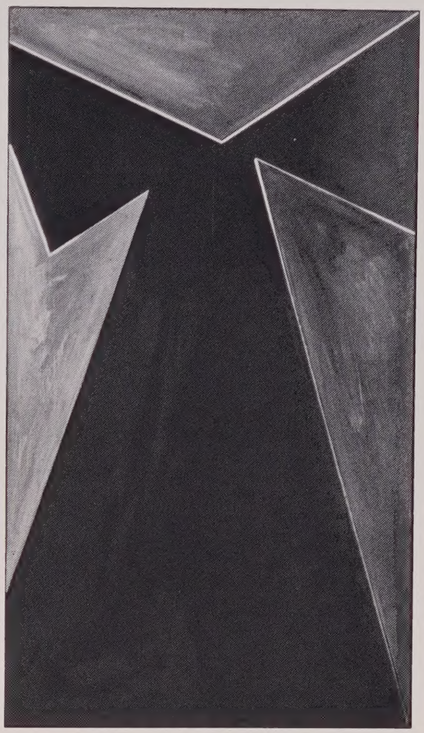


Photo: Courtesy Grünwald Gallery

Diva, 1984, oil on wood, 213.4 x 121.9 cm

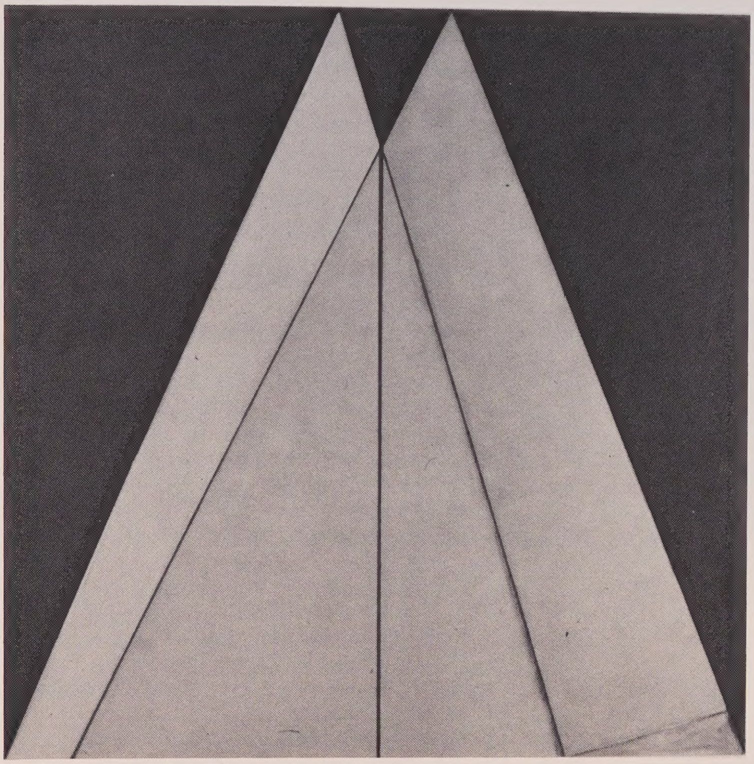


Photo: Courtesy Grünwald Gallery

Large Tee Pee, 1984, oil on wood, 243.8 x 243.8 cm

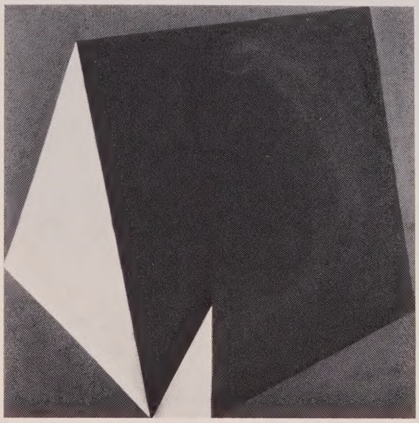


Photo: Courtesy Grünwald Gallery

Tent, 1984, oil on canvas, 182.9 x 213.4 cm

Like most painting my work deals with decision making. The formal elements make up most of the theory while dealing with large shapes and their symmetry. My subject matter is growing from the geometric to the figure ground. Heroic scale and bold colour are trademarks of my work.

"Evans achieves the daring consensus of theory and image, visual thrust and integrity of conception that has always characterized the best art of this kind."*

"With the added dimensions of shading, and therefore, of the illusion of depth and space, they start to resemble recognizable objects. A triangle turns into a teepee or a pyramid. A box becomes a tent, and so on. Evans provides the raw material of experience, the viewer puts it together."†

* John Bentley Mays, "Evans gives rigid geometry a new push," *The Globe and Mail* (Toronto), 18 September 1980.

† Christopher Hume, "Evans exhibits relaxed new angle," *Toronto Star*, March 22, 1985.

Ric Evans

Oil painting on canvas and wood

Workshops

Available for lectures on contemporary painting, parallel galleries, or on his own work.

Teaching Experience

The Banff Centre School of Fine Arts, Alberta: Instructor, 1985, 1983
Emily Carr College of Art, Vancouver, British Columbia, 1985
Nova Scotia College of Art and Design, Halifax: Instructor, 1982
Three Schools of Art, Toronto: Instructor, 1971-81
Ontario College of Art, Toronto: Instructor, 1978
University of Toronto: Instructor, 1974-75

Education

Western Technical Secondary School, Toronto, 1964-66
Ontario College of Art, Toronto, 1967-69

Solo Exhibitions

1985 Grünwald Gallery, Toronto: *Ric Evans: Paintings*
1983 Southern Alberta Art Gallery, Lethbridge: *Ric Evans: Paintings 1982-83*
1983 Grünwald Gallery, Toronto: *Paintings by Ric Evans*
1982 Mercer Union, Toronto: *Ric Evans: Paintings*
1982 Anna Leonowens Art Gallery, Nova Scotia College of Art and Design, Halifax
1982 Glendon Gallery, Toronto: *Trinity Paintings: Ric Evans*
1980 Institute of Contemporary Art, Sydney, Australia: *Ric Evans:'YYZ — SYD'*
1980 The Ydessa Gallery, Toronto: *Ric Evans: Paintings*
1975 Centre for Contemporary Art, Toronto
1974 Ryerson Polytechnical Institute, Toronto: *Subject, V.T.R.*
1973 A Space, Toronto
1972 Hart House Gallery, University of Toronto: *Ric Evans at Hart House Gallery*

Group Exhibitions

1984 Mercer Union, Toronto: *Union Made*
1984 Art Gallery of Ontario, Toronto (circulating 1985-86); The Glenbow Museum, Calgary, Alberta; Beaverbrook Art Gallery, Fredericton, New Brunswick; Rodman Hall Arts Centre, St. Catharines; Art Gallery of Windsor; The Gallery/Stratford; Edmonton Art Gallery, Alberta; The Winnipeg Art Gallery, Manitoba: *Toronto Painting '84*
1984 Art Gallery of Northumberland, Cobourg: *Art and Audience*
1983 Glendon Gallery, Toronto, and Art Gallery of Northumberland, Cobourg: *Water Colour: Works on Paper*
1982 Eye Level, Halifax, Nova Scotia: *Ron Shuebrook, Ric Evans*
1981 Art Gallery of Ontario, Toronto: *Recent Acquisitions*
1981 The Art Gallery at Harbourfront, Toronto:*The Constructivist Heritage*
1981 Art Gallery of Hamilton (circulating 1981-82); The Art Gallery at Harbourfront, Toronto; Robert McLaughlin Gallery, Oshawa; London Regional Art Gallery, Ontario; Art Gallery of Windsor; The Gallery/Stratford; Kitchener/Waterloo Art Gallery, Kitchener; Agnes Etherington Art Centre, Kingston; Rodman Hall Arts Centre, St. Catharines; Laurentian University Museum and Arts Centre, Sudbury: *Viewpoint: Twenty-nine By Nine*
1980 Torbolton Oaks Gallery, Woodlawn: *Composition and Colour*
1980 Alberta College of Art, Calgary: *Toronto*
1979 Los Angeles Institute of Contemporary Art, California
1979 Künstlerhaus, Hamburg, Germany: *Evans, Poldaas, McNealy at Künstlerhaus*
1978 A.C.T. Gallery, Toronto
1978 Optica, Montreal, Quebec: *Toronto Exchange*
1978 Harbourfront Art Gallery, Toronto: *Common Factors*
1978 Nexus Gallery, Philadelphia, Pennsylvania: *Toronto Exchange*
1978 Museum of Modern Art, Brisbane, Australia: *Four from America*
1978 Harbourfront Art Gallery, Toronto: *Stimulus '78*
1977 A.C.T. Gallery, Toronto: *Ric Evans, Robert Jacks*
1977 N.A.M.E., Chicago, Illinois: *A.C.T. at N.A.M.E.*
1977 London Art Gallery, Ontario (circulating); The Art Gallery of Brant, Brantford; McLaughlin Library, University of Guelph: *The Toronto Show*
1977 Art Gallery of Ontario, Toronto: *Recent Acquisitions*
1977 A.C.T. Gallery, Toronto: *Four Painters*
1977 Galerie Restigouche Gallery: National Exhibition Centre, Campbellton, New Brunswick (circulating); Beaverbrook Art Gallery, Fredericton, New Brunswick; New Brunswick Museum, Saint John: *50 Canadian Drawings*
1976 A.C.T. Gallery, Toronto: *Romance & Finance*
1976 A.C.T. Gallery, Toronto: *Ric Evans, Robert McNealy, & Jaan Poldaas*
1976 Harbourfront Art Gallery, Toronto: *A.C.T. at Harbourfront*
1975 Art Gallery of Ontario, Toronto: *Four Painters*
1969 Hart House Gallery, University of Toronto
1969 Scarborough College Gallery, University of Toronto
1968 Agnes Etherington Art Centre, Kingston
1968 The Art Gallery of Brant, Brantford

Andy Fabo

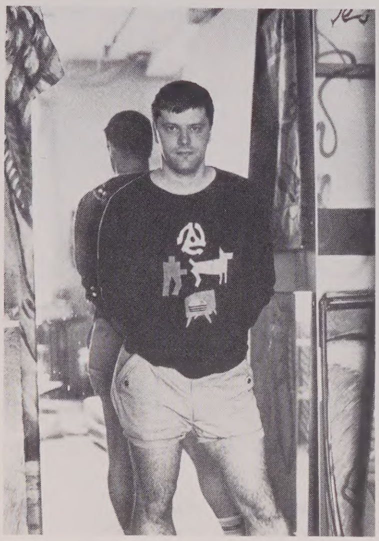


Photo: Tony Wilson

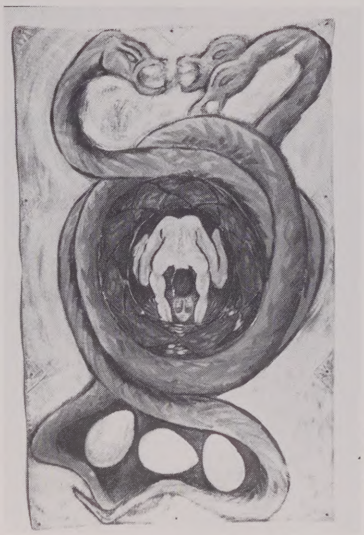


Photo: Tony Wilson

Narcissus, Side B, 1983, acrylic on canvas, 238 × 152 cm

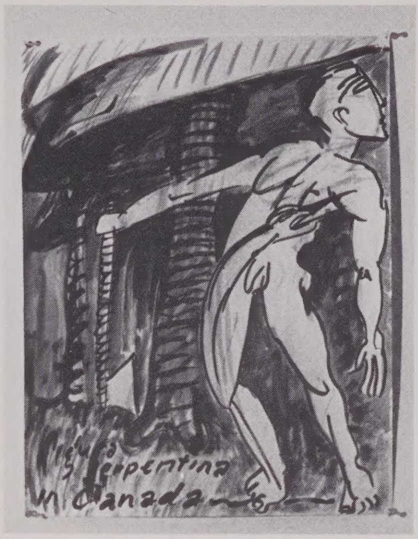


Photo: Tony Wilson

Figura Serpentina in Canada, 1984, ink on paper, 97 × 64 cm

One important facet of my current work is the attempt to create complex narratives using pictorial painting. Because narratives in art became increasingly taboo in painting of this century, the experimentation with narrative forms has remained at a fairly unsophisticated level compared to either theatre or fiction.

The stories in these paintings are unfolding more and more in a particular peculiar land called Canada. Art historical cliches (the majestic, towering icebergs of Lawren Harris) are beginning to bump up against the corniest of media cliches (igloos, romanticized Indians). This dream-state, the trance of Canadian winters, makes for a strange brew that is at once familiar and alien to us. This is not a project concerned with creating a national art or seeking a hypothetically illusive identity. I am more concerned with assembling images that construct a local identity, sifting through them to find the meaningful ones, linking them together in odd combinations to get new meanings.

Like many of the initial new figurative painters, my earlier work was about identification with the body, describing its actions and its functions in paint. Consequently sexuality and sexual identity became important themes in my work. At first my portrayal was documentary, but as I began to wish for a more subjective and ambiguous manner of creating my images, I became interested in the Greek myths that still exist as reference points in contemporary culture. When I painted often-depicted myths like Narcissus, Icarus, and Pandora's Box, I was hoping to find the particular resonance in each for myself. This led me to wonder about Canadian mythologies, and I quickly realized that the most important ones are made invisible by their ubiquitousness, much as a Canadian accent is inaudible to us in day to day life.

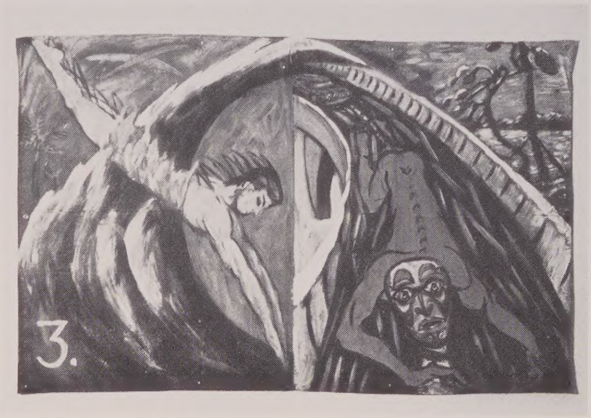


Photo: Tony Wilson

Medusa Strain 3, 1984, acrylic on canvas, 1.4 × 2.1 m

Andy Fabo

Painting and Drawing

Workshops
Available to lecture on the re-emergence of figurative painting locally, nationally, and internationally.

Guest Lectures
Alberta College of Art, Calgary, 1984
Art Gallery of Windsor, 1984
Concordia University, Montreal, Quebec, 1983, 1984

Education
Alberta College of Art, Calgary, 1973-75
Alliance Française, Toronto, 1972-73
University of Calgary, Alberta: Fine Arts, 1971-72

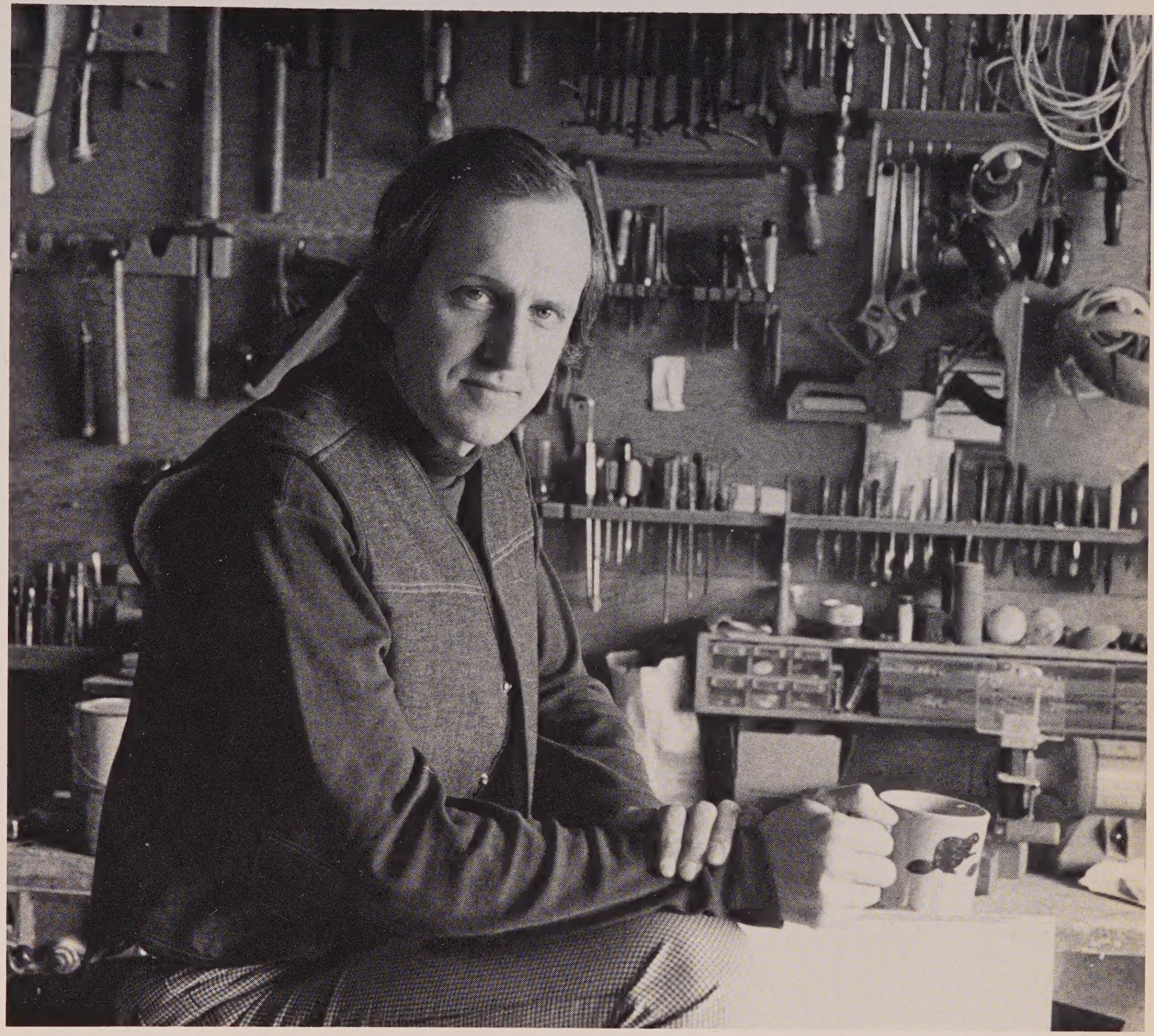
Solo Exhibitions
1984 Contingency Gallery, Toronto
1980 The Funnel, Toronto: *Self Portraits of an Alleged Keeper of a Common Bawdy House*
1979 A Space, Toronto: *Male à la Mode*

Group Exhibitions
1984 Camden Arts Centre, London, England: *Vestiges of Empire*
1984 Art Gallery of Ontario, Toronto (circulating 1985-86); The Glenbow Museum, Calgary, Alberta; Beaverbrook Art Gallery, Fredericton, New Brunswick; Rodman Hall Arts Centre, St. Catharines; Art Gallery of Windsor; The Gallery/Stratford; Edmonton Art Gallery, Alberta; The Winnipeg Art Gallery, Manitoba: *Toronto Painting '84*
1984 Burlington Cultural Centre (circulating 1984); Art Gallery of Northumberland, Cobourg; Art Gallery of Windsor; Alberta College of Art Gallery, Calgary: *The Figure: A Selection of Canadian Painting 1983-84*
1983 Norman Mackenzie Art Gallery, Regina, Saskatchewan (circulating 1983-84); University of Lethbridge Art Gallery, Alberta; Concordia Art Gallery, Montreal, Quebec: *ChromaZone/Chromatique*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 ChromaZone, Toronto: *Re-Zoning*
1983 Articule, Montreal, Quebec: *Trois Artistes de Toronto: Stephen Andrews, Andy Fabo, Ian McKinnon*
1982 Das Institut Unzeit, West Berlin, Germany: *O KromaZone*
1982 Cameron Public House, Toronto: *Cha Cha Inferno*
1982 YYZ Gallery, Toronto: *YYZ Monumenta*
1982 Mercer Union, Toronto: *Collaborations: Mythologies; Aesthetics in the Modern World: Oliver Girling, Jim Anderson, Andy Fabo*
1982 A.R.C. (Artculture Resource Centre), Toronto: *Celebration: Artists Doing it Downtown*
1982 Plug-In Gallery, Winnipeg, Manitoba: *3 Toronto Painters: Richard Banks, Andy Fabo, Oliver Girling*
1982 Partisan Gallery, Toronto: *Vencemeros!*
1982 ChromaZone, Toronto: *Destroy Those Pictures!*
1981 ChromaZone, Toronto: *Mondo Chroma*
1980 Glenmore Gallery, Toronto: *Four Toronto Artists*
1980 Storefront location, Toronto: *The Male Image*
1978 A Space, Toronto: *Works By . . .*

Bibliography

Blanks, Tim. "Passport to the New Age." *Avenue*, April 1984, pp. 24-26.
Burnett, David. *Toronto Painting '84*. Toronto: Art Gallery of Ontario, 6 September – 28 October 1984.
Elder, Alan C. *The Figure: A Selection of Canadian Painting 1983-84*. Burlington: Burlington Cultural Centre, 6 – 29 April 1984.
Fabo, Andy. *Desire*. Ottawa: Gallery 101, 14 February – 10 March 1984.
Fabo, Andy (Introduction). *O Kromazone: Die Anderen von Kanada*. West Berlin, Germany: Das Institut Unzeit, 6 – 26 December 1982.
Freedman, Adele. "New Artists to Figure On." *Toronto Life*, August 1979.
Hume, Christopher. "Art exhibit was made in Metro." *Toronto Star*, 9 September 1984.
Hume, Christopher. "Chromaliving show shows art as lifestyle." *Toronto Star*, 22 October 1983.
Laviolette, Mary-Beth. "Chromazone, University of Lethbridge Art Gallery." *Vanguard*, March 1984, vol. 13, no. 2, pp. 47-48.
Mays, John Bentley. "AGO show paints patchy portrait of Toronto scene." *The Globe and Mail* (Toronto), 9 September 1984.
Mays, John Bentley. "Mix of sex and art a ticklish problem." *The Globe and Mail* (Toronto), 4 October 1980.
Randolph, Jeanne. "Jim Anderson, Andy Fabo, Oliver Girling, Mercer Union, Toronto." *Vanguard*, October/November 1982, vol. 11, nos. 8/9, pp. 30-31.
Rhodes, Richard. *ChromaZone/Chromatique*. Regina, Saskatchewan: Norman Mackenzie Art Gallery, 7 October – 7 November 1983.
Rhodes, Richard. "Real Lives." *Vanguard*, February 1983, vol. 12, no. 1, pp. 20-22.
Roy, Denis. "Desire, Galerie 101, Ottawa." *Vanguard*, May 1984, vol. 13, no. 4, pp. 42-43.
Sheehan, Nick. "Chromaliving: New Designs for Living." *NOW*, 3 November 1983.
Tourangeau, Jean. "Chromazone/Chromatique, galeries d'art de l'université Concordia, Montreal." *Vanguard*, April 1984, vol. 13, no. 3, pp. 42-43.
Wilson, Alexander. "Lynne Fernie, Nancy Johnson, Phyllis Waugh, Andy Fabo, Ian McKinnon, Tony Wilson, Stephen Andrews, A.R.C." *Vanguard*, September 1982, vol. 11, no. 7, p. 37.

Edward Falkenberg



The concepts of space and time hold a special intrigue to me; they really turn me on. Moreover, "defined space" as opposed to a solid occupying a space, grips me like chewing gum on your newly purchased Persian rug. The very idea of tracing a line in space and saying that, that negative is solid, wow, far out. Something that is nothing is something, a real mind-expander. Now, how about this one: a cutting plane, a surface with no thickness, a Holy Grail, a veil with absolutely no limitations placed on its size, timeless dimensions. But unlike the Holy Grail, this veil or surface is as readily obtainable as a crêpe pan is to a sous-chef for producing delectable works. Negatives, positives, solid space, cutting planes are the ingredients with which I work, whether they be in steel, wood or plastic. Strange, you say. Well, every time you walk through a doorway you are walking into (and through) a positive/negative space, with your passage producing time. With these elements a sculpture is born, using positive and negative spaces defined by solid plane statements and "linear defined space" in singular and in combinations thereof. Make sense! No? Well, take a square piece of cardboard and a length of coat hanger wire . . . I think it would be much easier if you gave me a call and I'll explain all.

Fast Wurms Films

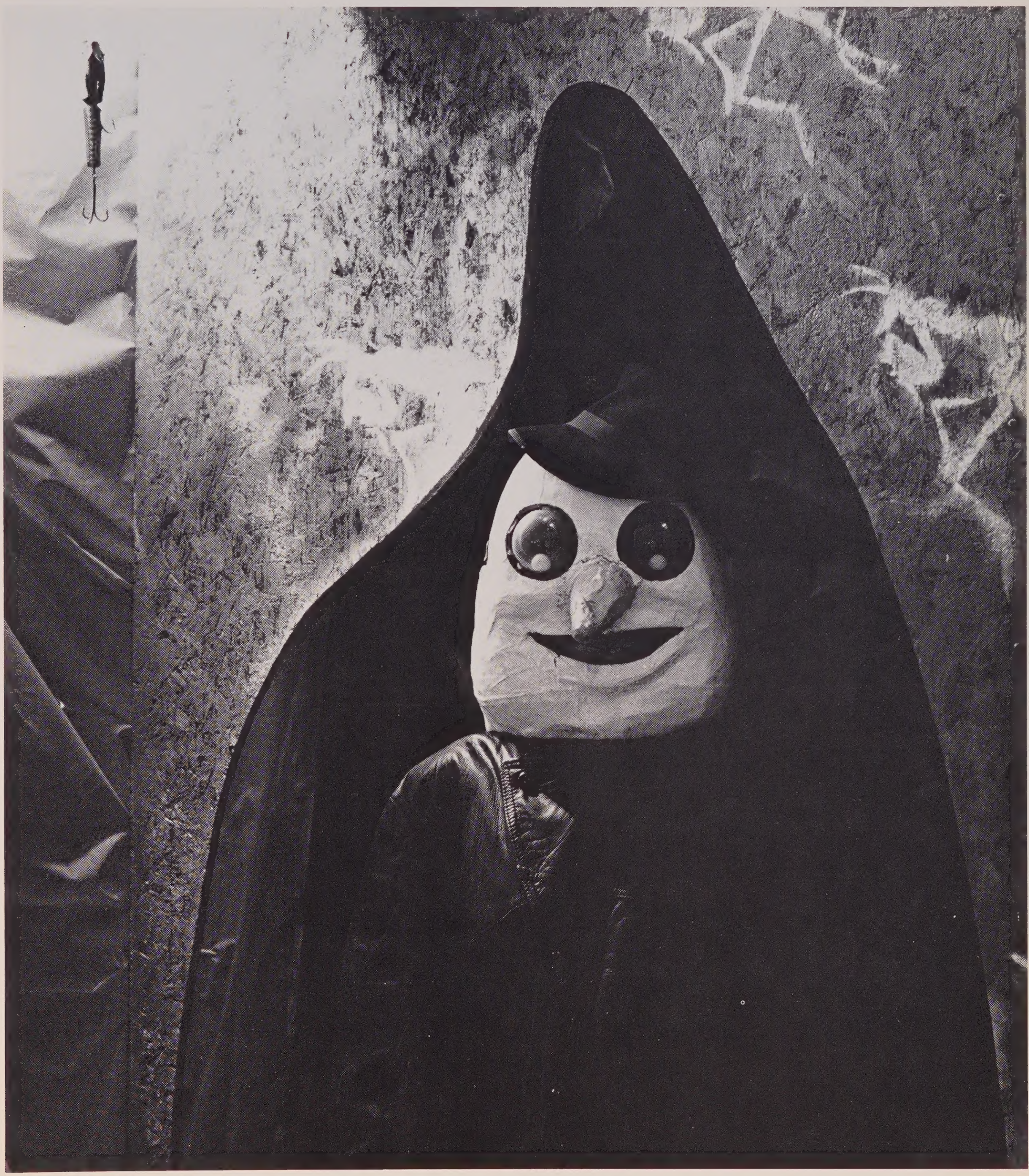


Photo: Dai Skuse

Compassion alone delivers us from the artfulness of the ego, which in its every action seeks to mirror itself.

Fast Wurms Films

(Kim Kozzi and Napo B)

Filmmaking, film environments

Screenings

1982 Cameron House, Toronto
1982 Metro Media, Vancouver
1982 The Rivoli, Toronto: *Fauves Get Land Legs*
1981 Ontario College of Art, Toronto: *Triggers and Scanners*
1981 Open Space, Victoria: *Gone Fishing* and *Zig Zag*
1981 Stichting Logos Experimental Music Centre, Ghent, Belgium: *Gone Fishing*
1981 Holland Experimental Film, Amsterdam, the Netherlands
1981 International Cultureel Centrum, Antwerp, Belgium
1981 Le Cinema de la maison des beaux-arts, Paris, France
1981 Arts Council of Great Britain, London, England
1981 The London Filmmakers Co-op, London, England: *Zig Zag* and *Gone Fishing*
1981 Chapter Arts Centre, Cardiff, Wales
1981 Open Eye Centre, Liverpool, England
1981 Splash Gallery, Ottawa
1981 The Funnel, Toronto: *Picasso Meets Vango*
1981 The Funnel, Toronto: Installation of set for *Polymer Rabbit Launch*
1980 Cabana Room, Spadina Hotel, Toronto: *Triggers and Scanners* and *Suicide Re-Entry*
1980 Splash Gallery, Ottawa: Installation of set for *Universal Colour Systems (C'est si bon)*
1980 Cabana Room, Spadina Hotel, Toronto (Film Benefit for The Wurms): *A Few Notes on Eradicating the Star System, Zig Zag, War Widow, Gone Fishing* and *Chino Chu Chu*

Selected Filmography

The Spray	Super-8	14 min.
With Friends Like Bob Watson	Super-8	8 min.
Universal Colour Systems	Super-8	18 min.
Pyranah Sunrise	Super-8	17 min.
Allien Love	Super-8	8 min.
Polymer Rabbit Launch	Super-8	15 min.
Pecher du Careme	Super-8	13 min.
Zig Zag	Super-8	8 min.
Triggers and Scanners	Super-8	16 min.
Chino Chu Chu	Super-8	15 min.
I Feared I'd Be the Main Course	Super-8	8 min.
The Bitter Tears of Wilma and Betty	Super-8	21 min.
Picasso Meets Vango	Super-8	23 min.
Suicide Re-Entry	Super-8	20 min.
Wurms on the Lamb	Super-8	41 min.
Fauves Get Land Legs	Super-8	82 min.

Saul Field

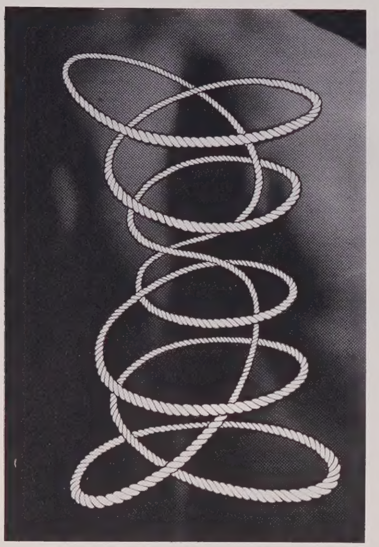
PROJECT
ENTREPRENEUR
BOOK
PLATFORM ASSOC.

Photo: Andrew Danson

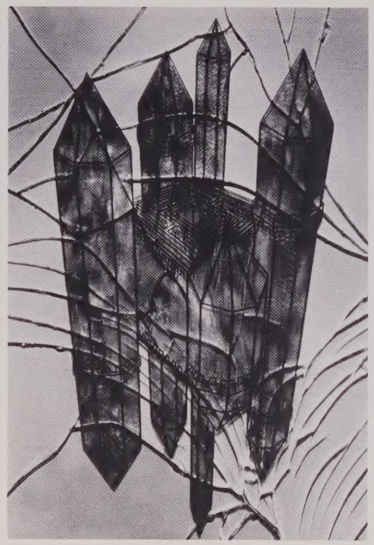
In my compotina prints I usually work on a theme in series. My current theme is Ice Mythology—Eskimo Myths and the Ice Hockey Ritual. My engravings have been used to illustrate books in Canada and the United States. I am opposed to illustration in art. It could be the kiss of death—art should go beyond the mere description of that which is seen or heard—it should illuminate that which is felt. When a publisher commissions me to do work for a book, it is understood from the first that I will create a series of engravings for a limited edition portfolio and then, and only then, can they be used as reproductions for the book. This puts me in the driver's seat; I work with complete freedom without the imposition of another will on my own.

My work is figurative; I am fascinated by the many ways to use distortion, colour, texture to better express a given theme, and to use abstract expressions in my backgrounds to heighten the mood or tempo of that theme. During the fifties, when the late Pearl McCarthy referred to me as a "symbolic expressionist" I was dubious about the designation. Now, as I look back over the years, I accept it as valid.

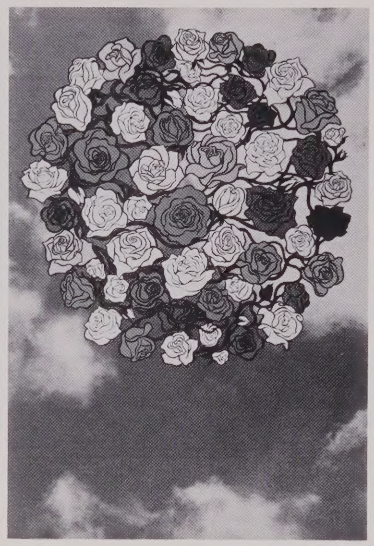
Robert Flack



Coil, 1989, colour photo animation print, 76.2 x 101.6cm.



Animated Theatre, 1989, colour photo animation print, 76.2 x 101.6cm.



Halo, 1989, colour photo animation print, 76.2 x 101.6cm.

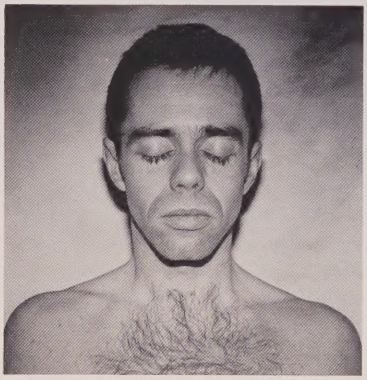


Photo: David Rasmus, 1989.

My preoccupations centre on the formation of identity and the development of an awareness of being. I am fascinated by ideas of contemporary culture as an age of anxiety, confusion and loss of faith in parallel with a resurgence of awareness of mortality and a growing sense of responsibility for shaping our own lives. For myself, these issues stem from an early concern with AIDS and its relation to death and living. I am interested in ideas of difference and exploration of the constructed state of the self as a guide to transforming identity and creating reality.

I feel a need to pursue avenues that affirm positive, healthy outlooks on living and offer conscious, reflective, meditative structures of optimism. My involvement with the fabrication of "belief" structures is not complicit with a spiritualistic fervour, as it is desirous of researching various ideas and theories of meaning, belief and faith. For several years I produced a body of work referred to as *Love Magic*. These large assemblages were composed of graphic images painted on the reverse side of Plexiglas and superimposed on various grounds – fabrics, vinyls and photographs. These flamboyant illustrations acted as vehicles for the positive directions embodied in Eastern and Western ideas of meditation and psychoanalysis. Using images taken out of their usual context, I included entertainment figures, extraordinary objects and Eastern spiritual symbols transposed into a popular-culture format accompanied by related music tapes.

My current body of work explores images as emblems of states of being, transformative processes and meditative moments. This work exists in process in several formats, initially as art mechanicals and in finished form as oversize photo animation prints. Using a central graphic image superimposed on a ground, the mechanicals are composed of black line drawings reproduced on clear acetate that are coloured on the reverse side in the format of an animation cell. Backgrounds are created from colour photographs, plastics, fabrics and other assorted materials. The combined elements are then assembled, photographed and produced as large colour prints.

Robert Flack

Mixed media (enamel paint and super-imposed materials on plexiglas; colour photo murals)

Workshops

Available for workshops and lectures on his own art practices and artwork via musical soundtrack and referential slide material.

Teaching Experience/Guest Lectures

Plug In Gallery, Winnipeg: *Love Magic Radiates* Lecture, 1988
Banff Centre of Fine Arts, Banff: *Love Magic* Lecture, 1987

Education

Sheridan College, Oakville: Computer Graphics Diploma, 1984
York University, Toronto: Honours Bachelor of Fine Arts, 1980

Solo Exhibitions

1989 Cold City Gallery, Toronto: *Robert Flack/David Rasmus*
1988 Plug In Gallery, Winnipeg: *Robert Flack*
1987 Cold City Gallery, Toronto: *Love Magic Radiates*
1986 Niagara Artists' Centre, St. Catharines: *Rob Sends His Love Magic to You!*
1985 YYZ, Toronto: *Robert Flack's Heavy Vibes*

Selected Group Exhibitions

1989 Or Gallery & Contemporary Art Gallery, Vancouver: *Cold City/Vancouver Exchange*
1989 Mercer Union, Toronto: *Homogenius*
1989 Cold City Gallery, Toronto: *Cold City Artists*
1988 Cold City Gallery, Toronto: *Cold City Artists*
1988 YYZ, Toronto: *Walls on Fire*
1987 S. L. Simpson Gallery, Toronto: *At The Threshold: Representation and Identity*
1987 S. L. Simpson Gallery, Toronto: *Split Surface: Robert Flack, David Horsley, Carolyn White*
1987 Saidye Bronfman Centre, Montreal: *Medium Photocopy*
1987 Hallwalls, Buffalo: *HallWalls/YYZ Exchange*
1986 Gallery 76, Toronto: *Quick Draw*
1986 Cold City Gallery, Toronto: *Inaugural Exhibition*
1986 Canada Pavilion, Expo '86 Vancouver: *The State of Being* (Telidon Animation Monitors)
1986 YYZ, Toronto: *People, Places & Things*
1986 Gallery 76, Toronto: *Electrographics*
1986 Rols Glasmeier Studio, Gelsenkirchen; Museum Sürphotokopie, Müllheim; Galerie Brötzinger, Pforzheim; and Künstlerhaus, Stuttgart, Federal Republic of Germany: *Medium Photocopy*
1985 Aorta, Amsterdam: *Doppelganger/Cover*
1985 Visual Arts Ontario, Toronto: *Project Colourxerox*
1985 A Space, Toronto: *Videotex Retrospective*
1984 Video Culture '84, Toronto: *Canadian Artists and Telidon*
1984 Wynick/Tuck Gallery, Toronto: *Toronto Drawing*
1984 Gallery 101, Ottawa: *Desire*
1983 Kingston Artists' Association Inc.: *Flack/Stathacos*
1983 515 Queen St. W., Toronto: *Unaffiliated Artists' Show*
1983 Lunami Gallery, Tokyo, and Artists Space, Sydney, Australia: *Artist's Books*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1982 A.R.C., Toronto: *Celebration: Artists Doing It Downtown*
1982 ChromaZone, Toronto: *Flack/Stathacos*
1982 Gallery 76, Toronto: *YYZ Monumenta*
1982 Das Institut Unzeit, West Berlin, Germany: *O Kromazone: Die Anderen Von Kanada*
1981 ChromaZone, Toronto: *ChromaZone Chromatique*

Awards/Grants

Canada Council Grants, 1981, 1985, 1987
Ontario Arts Council Grants, 1984

Collections

Canada Council Art Bank, Ottawa
Private Collections

Bibliography

Brunet-Wiseman, Monique. *Medium: Photocopy*. Montreal: Goethe Institute, 1987 (exhibition catalogue).
Fabo, Andy. *Desire*. Ottawa: Gallery 101, 14 February–10 March 1984 (exhibition catalogue).
Fabo, Andy (Introduction). *O Kromazone: Die Anderen Von Kanada*. West Berlin, Germany: Das Institut Unzeit, 6-26 December 1982 (exhibition catalogue).
Flack, Robert. "The Arts." *Avenue Magazine*. April 1984.
Flack, Robert. "The Kaleidoscopic Spyhole (Artist's Project)." *C Magazine*, Fall 1985, no. 7, pp.33-35.
Flack, Robert. "Vanitas Wheel (Artist's Project)." *Impulse*, Summer 1989, vol.15, no.3, pp.10-11.
Flack, Robert. "Untitled." (self-published artist's book). *Chromazone, Chromatique*. Toronto, 1981.
Grenville, Bruce. "Robert Flack, Cold City Gallery." *Vanguard*, September/October 1987, vol.16, no.4, p.35.
Grenville, Bruce. *At The Threshold: Representation and Identity*. Toronto: S. L. Simpson Gallery, 18 September–10 October 1987.
Hitzeroth, Connie. "Straight-shooting Split Surface." *NOW*, 9-15 July 1987.
Hoffberg, Judith. "Untitled by Robert Flack." *Umbrella Magazine*, 1982.
Hume, Christopher. "Hot and Cold." *Toronto Star*, April 1989.
Jones, Linda. "Portraits of the psyche." *Kingston Whig-Standard*, 26 March 1983.
McIlroy, Randal. "Artist probes behind mascara in exploration of romance." *Winnipeg Free Press*, 26 March 1988.
McPhail, Andrew F. "Some slick, some disturbing." *Extra*, April 1989.
O'Connor, Alan. "How Are We There?" *Body Politic*, Fall 1984.
Sigurdson, Doug. "Robert Sends His Love Magic To You." Transcript from Radio Broadcast, '*On the Arts*', CJRT-FM, 5 November 1986.
Spalding, Linda. "Robert Flack, YYZ." *Vanguard*, Summer 1985, vol.14, nos.5/6, p.32.

Vera Frenkel

Photo: L. Kelly

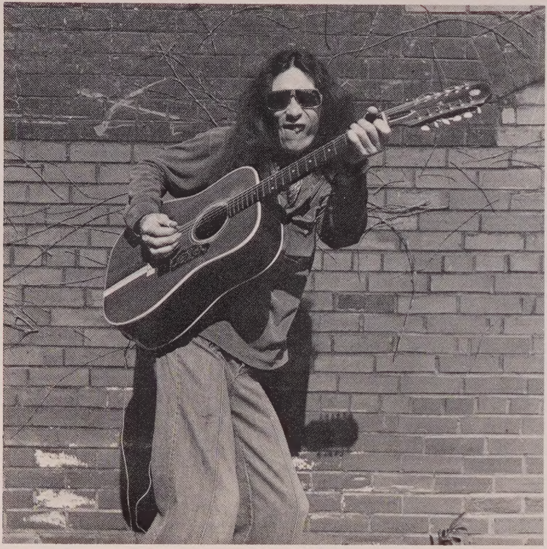
Vera Frenkel has been working in several media, relating them to each other, sometimes in startling ways, since her hinged print-and-mirror pieces became environments (1969-70), and her poems and drawings came together as a book (*Image Spaces*, 1971). Her concerns have grown to include all aspects of space-duration investigation, from print to performance, from assemblage to video and film.

A continuing theme in Vera Frenkel's work is the transformation and renewal of accepted formats, spatial, institutional or cultural. By means of a slide-cycle, she has projected windows onto the walls of a windowless room (Robert McLaughlin Gallery, 1973); designed a cumulative work for daily insertion into "pages" of an existing display cabinet (The Big Book, 1975); written, prepared sound and directed performance pieces for an existing space (*Kill Poetry, Masks/Barriers, Retinue,* St. Lawrence Hall, Toronto, 1975). She is currently at work on a series of installations, publications and events based on the familiar format of the mystery novel. These works, called *No Solution—A Suspense Thriller,* give visual form to the detective thriller's pattern of shifting perceptions.

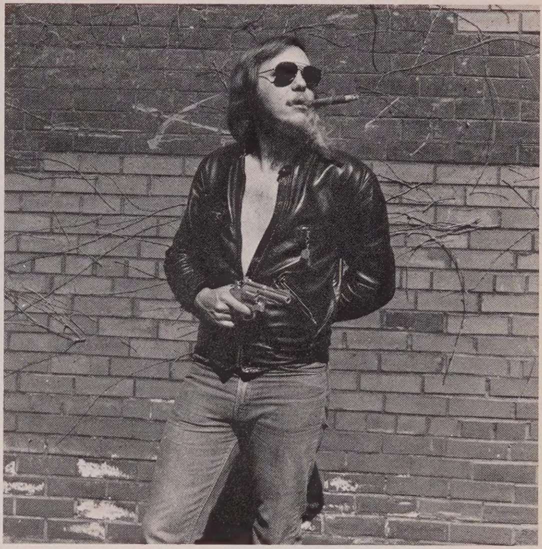
In the photo, the artist is seen at the Bell Canada Teleconferencing Studio in Montreal during the last of three transmissions between Montreal and Toronto, forming part of her work *String Games; Improvisations for Intercity Video* (October/November, 1974). In this piece, designed for Bell Canada's vanguard facility, Frenkel conceived of each city as a hand and the closed circuit as a loop. With the help of nine colleagues and friends, each of whom played a finger, she invented a remarkable version of Cat's Cradle, the familiar 8-figure string game played in almost all the world's cultures.

The artist says, "Art is a matter of choosing the right way to do what needs to be done. I enjoy the challenge of making pieces in response to a space, or circumstance, or code that characterizes the community I visit. I sometimes like to invite members of the group to work with me on the development and presentation of a piece. Tools are everywhere, but the most important tool is the ability to perceive what is inherently astonishing in the world. Often the most haunting transformations are made possible by acknowledging things and habits so embedded in our lives that we've forgotten them. When these are brought to light, they re-enter our lives afresh. I like simple routes to insight, but they're simple only after you've found them. Finding them is more difficult. I see that as my work. The form each piece takes naturally reflects the circumstances which have brought it into being. Each work, whatever the medium or combination of media I may choose as appropriate, reflects his cycle."

Fringe Research



Mikul Dorsey



Michael Sowdon

David Hlynsky

The Fringe Research Exhibition

Consists of photographs, paintings, drawings and holograms. The content is inspired by real and imagined states of cultural boredom. The spirit ranges from the sublime to the absurd. The serious side of Fringe Research is their exploration and development of the longest-running holographic art studio in Canada. They present a highly informative and exciting workshop demonstration of holographic technique with all due attention paid to light physics as well as present applications and future implications of holographic arts and sciences. Open discussion is encouraged. Holograms are on display. A step-by-step 3-D slide presentation gives insight into actual studio procedures.

Another Extravagant Performance

See the Great Sardini perform on the borderline between astounding magic and the tragic razzle-dazzle fizzle. Be mesmerized by Leonard O Davinsky's Renaissance attempts to relieve mass insomnia. He tempts you to fall asleep. He dares you to stay awake. Listen to Joe King, the wonderful warbler of Punk Folk. He'll bring tears to your ears . . . He'll knock your socks off.

Watch 3-D phantoms of the mundane hover before your virgin eyes. Fifi and the smiley guru will pirouette through your throbbing hearts, leaving muddy footprints. Or you could stay at home, suck back a few beers and watch TV.

Judi Lewis Foster

Photo: Ben Hogan

My involvement with embroidery began as an extension of my drawing class. Bored and occasionally frustrated with my attempts on paper, I began to play with pens on material and, soon, with dyes and inks on different types of fabrics such as velvet, linen and canvas. Pleased with the variety of textures available I began to work into my "drawings" with machine and hand stitches, using the needle and thread as one would use pencil on paper.

One of the important factors was to work the design through before becoming limited by the techniques. In this way I was working out my own visual vocabulary and had a much broader approach to my work. Also, there is a tendency in using this medium to overwork surfaces and finally suffocate them with fussy framing.

The theme of my work is based on landscape and impressions of colour using techniques such as appliqué, crocheting, hand and free machine work.

Anna France

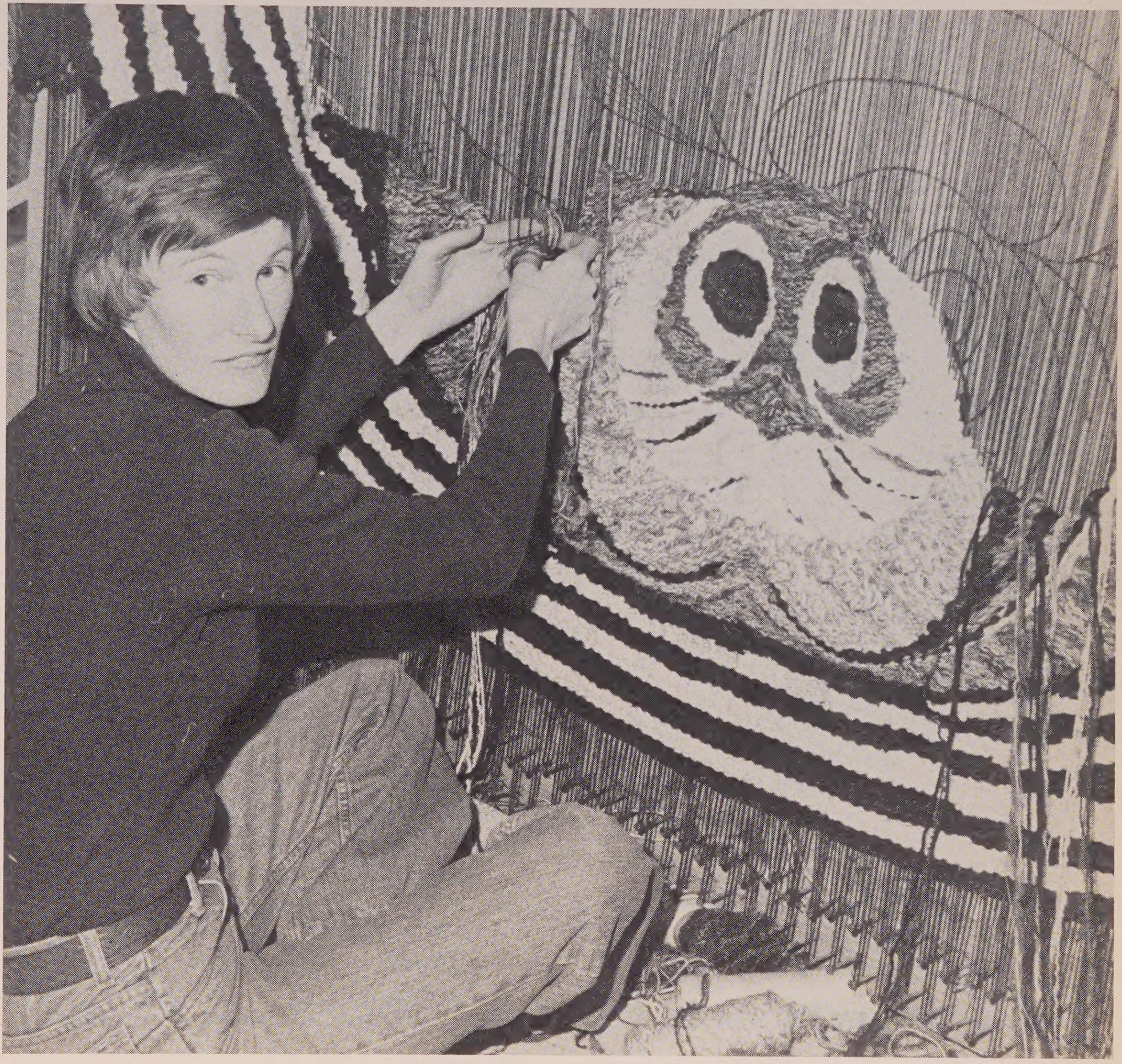


Photo: Paul Long

I design and execute wall hangings and garments utilizing traditional tapestry technique in a contemporary manner. I use strong colour contrasts and texture to create dimension and form.

My tapestries are often irregular in shape; I am trying to get away from the usual rectangularity that tends to be imposed by the loom. Tapestry weave with its use of discontinuous wefts and associated occurrences of slits can be adapted to many different shapes. I find this more satisfying and better suited to my designs.

My designs are derived from nature, an abstract butterfly, for instance. The designs are sketched, then blown up into a cartoon which is then placed behind the warp.

My interest in woven garments using tapestry technique grew from an interest in three-dimensional form and the three-dimensional nature of garments. This area provides the opportunity to create an artistic and functional piece which offers warmth, image or disguise. Clothing is potentially a very vibrant form of sculpture.

My work is not only limited to a tapestry loom. I am fascinated by the design possibilities of the four- and eight-harness loom. I enjoy the discipline and control they demand, and their never-ending combinations.

Erik Gamble

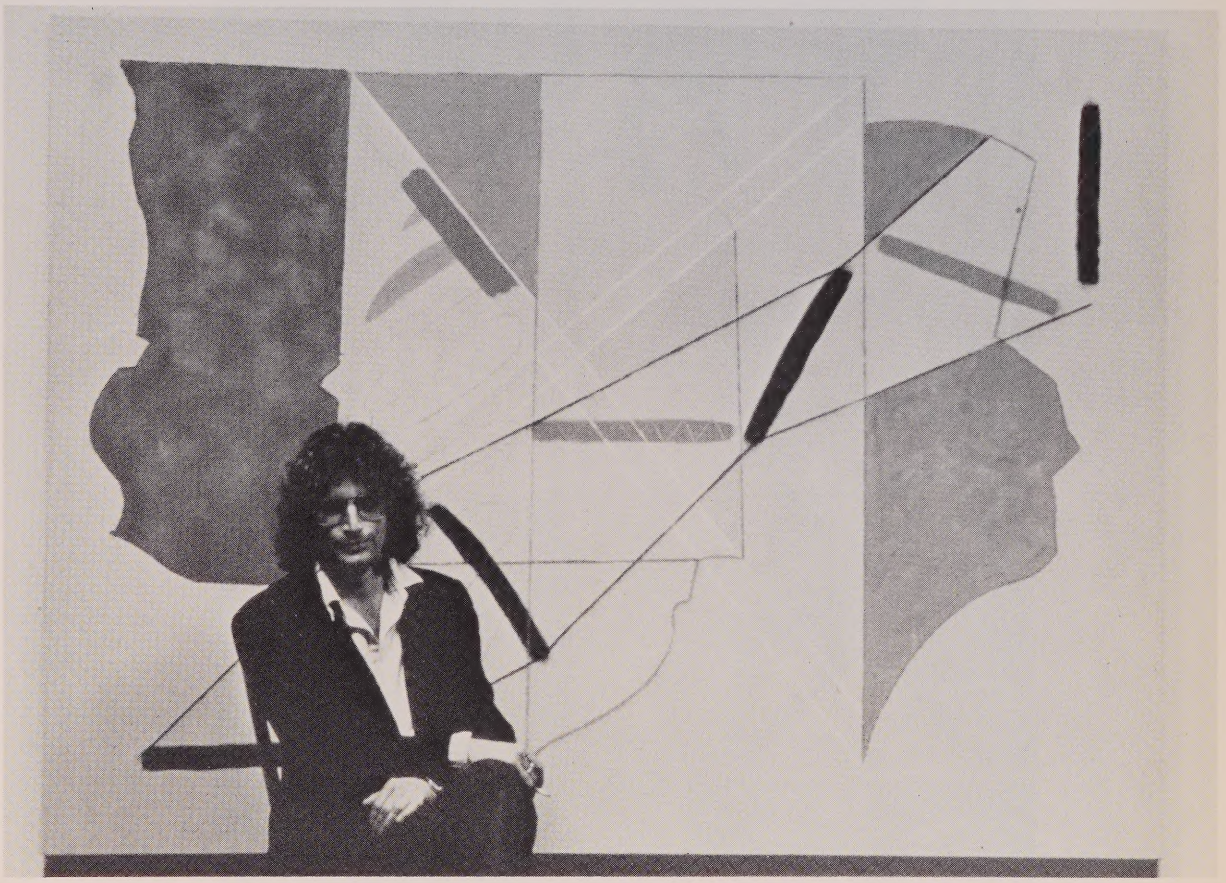
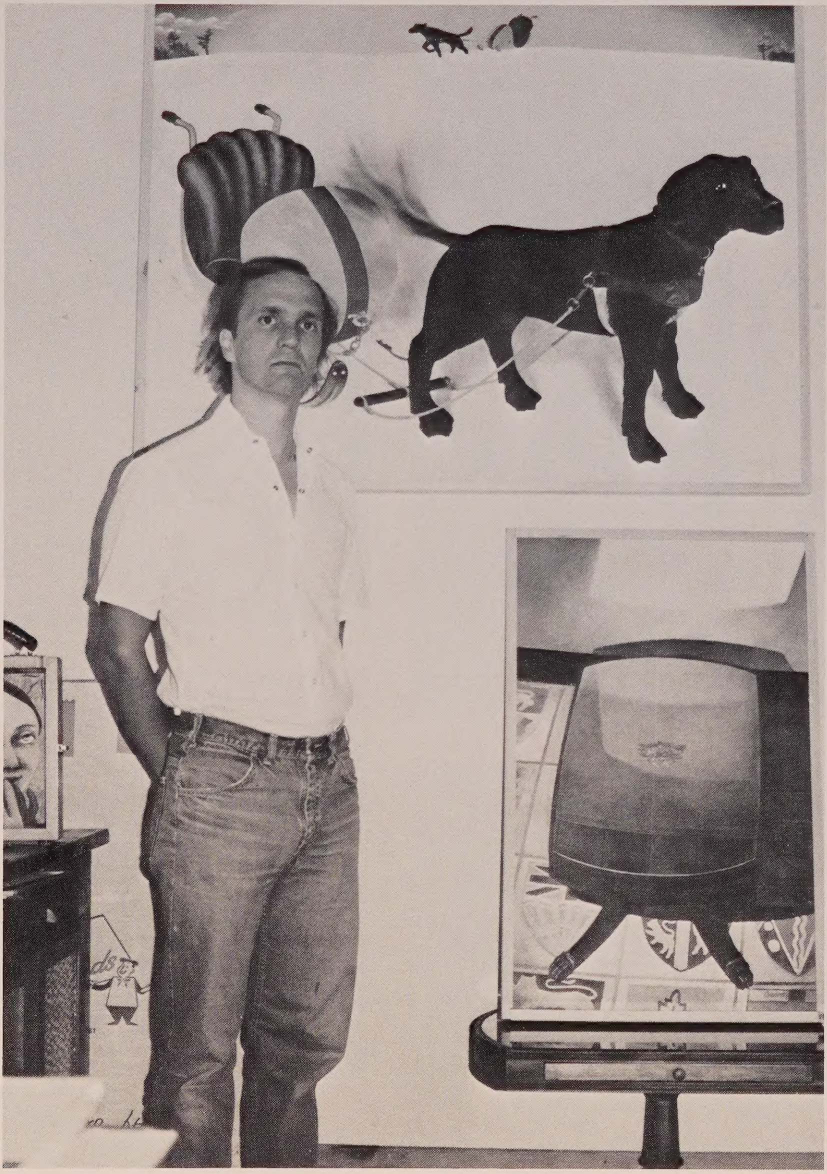


Photo: Peter MacCallum

I am concerned with evolving a personal visual language that is as large and as comprehensive an expression of my ideas as possible.

Dennis Geden

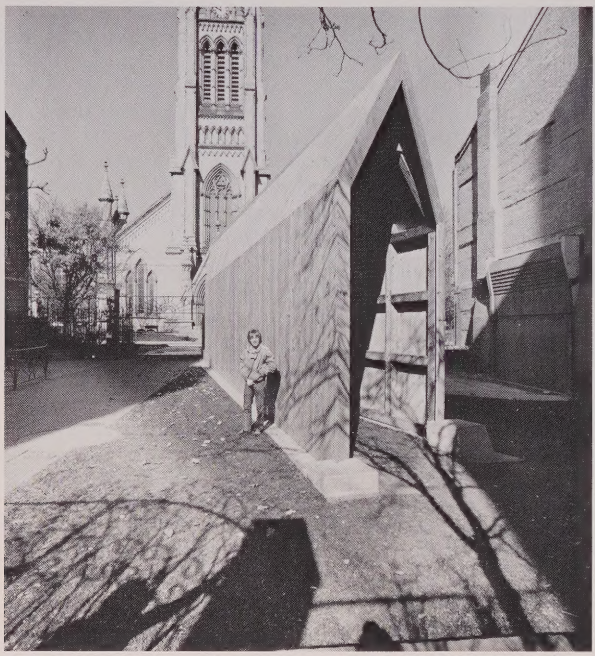


I am a painter, printmaker and land artist. My paintings are intended to make an indelible impression on the beholder. Mixed with the viewer's own life experiences my work stimulates a feeling or emotional reaction that differs from person to person but is, hopefully, strong and remarkable. The images are as the first sentence of a story which is then completed in the mind of the observer.

The lithographs, drawn and printed in Paris and London, are extensions of my goals as a painter and are attempts to make best creative use of a versatile and unique medium.

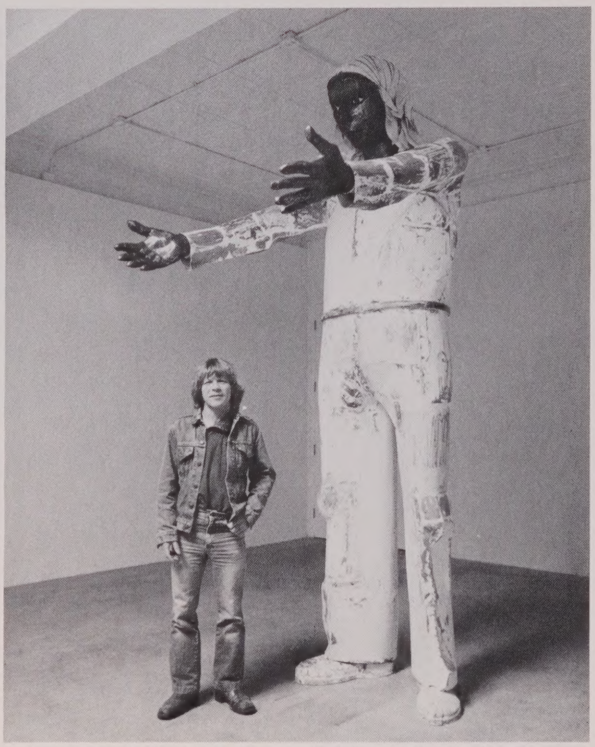
While my paintings and lithographs serve as reflections of life, my work in land art incorporates physical portions of the world into a living, growing art work. 'Glacial Erratic' in North Bay; 'Nipissing Alignment,' Lake Nipissing; and 'Long Line Sculpture' between Chisholm Township and Toronto are traditional, monumental indications of man, knitted into the environment. As the instigator, I set them up and send them on their way through time, changing with the season and millennia, ultimately involved with absolutely everything.

Andreas Gehr



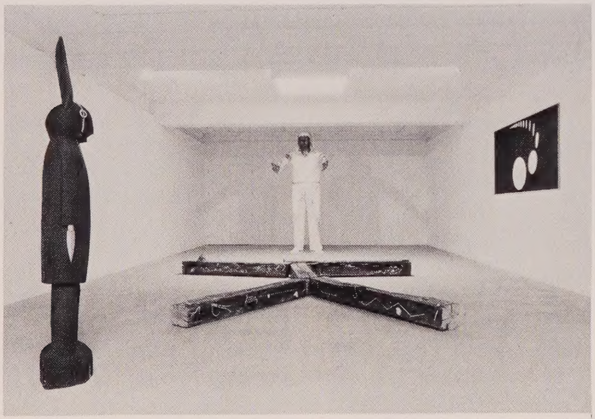
Andreas Gehr with *The Found Foundation*, 1985 at the Toronto Sculpture Garden

Photo: Courtesy The Ydessa Gallery, Toronto



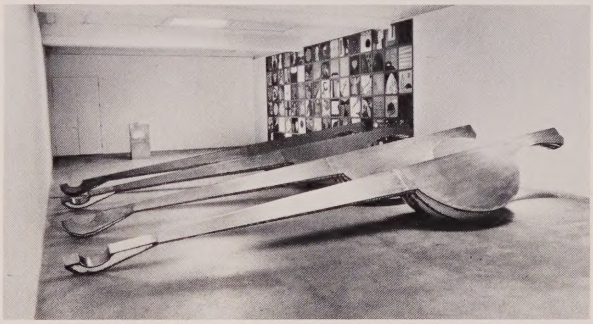
Andreas Gehr with *Man*, 1984, white enamelled sheet metal, 340 x 270 cm

Photo: Courtesy The Ydessa Gallery, Toronto



Installation at The Ydessa Gallery, Toronto, 1984 with *Rabbit/Man* (carved wooden figure), *Woman* (wooden beams, white enamelled sheet metal), *Man* (white enamelled sheet metal), and *Painting* (acrylic on canvas)

Photo: Courtesy The Ydessa Gallery, Toronto



Installation at The Ydessa Gallery, Toronto, 1986 with *Bell Clapper* (steel and enamelled steel), *Artist's Book* (book of metallurgical projections, edition of one), and *Mural* (fresco buono)

Photo: J. Chambers, Courtesy The Ydessa Gallery, Toronto

I see my installations as a network of interrelating points of reference which emerge as a result of a calculated mixing of elements of incompatible systems within the same space. What cannot be combined rationally, however, can be mixed within and beyond imaginable space. Unthinkable configurations produced through installations point toward insights which might otherwise not have been recognized or considered. A preliminary situation facilitating new insights presents itself.

Through the mixing of elements drawn from incompatible systems, a calculated distance between individual elements is being established. Complex possibilities for open-ended associations are created. A dense web of references surrounding individual objects emerges, one which doesn't integrate the objects but rather constructs the image and its meaning. This results in a process of reordering, a measuring or determining of the distance between two points which might have been sequential or interconnected in a particular way in order to establish a third or fourth point which in turn will interrupt the previously linear order to form a new correlation. These intersecting points are very fragile. Whenever they resonate, points of reference have successfully been established, a language created.

Andreas Gehr

Sculpture (steel, wood, etc.)

Workshops
Available to lecture on his own work or on international contemporary art.

Teaching Experience
University of Zürich, Switzerland, Sculpture, 1977-78

Education
Les Montils, France, sculpting in wood with Jean Touret, 1968-69
Ecole des Beaux-Arts, Paris, France, 1966-68
School of Fine Arts, Lucerne, Switzerland, 1963-66

Solo Exhibitions
1986 The Ydessa Gallery, Toronto
1985 Toronto Sculpture Garden: *The Found Foundation*
1984 The Ydessa Gallery, Toronto: *Andreas Gehr*
1980 Internationale Hallen für neue Kunst, Zürich, Switzerland
1979 Kunstmuseum, Lucerne, Switzerland: *Sonderausstellung*
1978 Galerie Elisabeth Kaufmann, Basel, Switzerland
1975 Kunstmuseum, Lucerne, Switzerland: *Sonderausstellung*
1973 Moos Stahl Inc., Lucerne, Switzerland
1973 Galerie Schill, Lucerne, Switzerland
1972 Kunstmuseum, Lucerne, Switzerland

Group Exhibitions
1987 Macdonald Stewart Art Centre, Guelph
1985 The Gallery & Library, Cambridge: *Community Sculpture*
1984 The Art Gallery at Harbourfront, Toronto: *Something to do with Space*
1984 A.R.C. (Artculture Resource Centre), Toronto: *The New City of Sculpture*
1984 Walter J. Phillips Gallery, Banff, Alberta: *On Earth & in Heaven*
1984 Musée Rath, Geneva, Switzerland: *Luzerner Kunstler in Genf*
1982 Kunstmuseum, Lausanne, Switzerland
1982 Kunstmuseum, Zürich, Switzerland
1982 Galerie Arlecchino, Lucerne, Switzerland
1980 Seedamm-Kulturzentrum, Pfäffikon (Zürich), Switzerland: *Prize Winner Exhibition*
1979 United States (circulating 1979-80): *Flight*
1979 Casa del Arte, Lugano, Switzerland: *Lisbon International Show*
1979 Seedamm-Kulturzentrum, Pfäffikon (Zürich), Switzerland: *30 junge Schweizer Plastiker*
1978 Galerie Elisabeth Kaufmann, Basel, Switzerland: *My Favourites of Swiss Art*
1977 Kornschütte, Lucerne, Switzerland: *Eine gelbe und eine violette frau*
1976 Rhy Galerie, Altstätten, Switzerland
1976 Historisches Museum, St. Gallen, Switzerland: *Objekte und Zeichnungen*
1975 Paris, France: *9e Biennale de Paris*
1974 Galerie Badkeller, Dulliken, Switzerland
1974 von Moor Building, Emmenbrücke, Switzerland
1974 Galerie Elisabeth Kaufmann, Olten, Switzerland
1974 Musée Rath, Geneva, Switzerland: *Biennale Suisse de l'image multipliée*
1974 Helmhaus, Zürich, Switzerland: *Rapport der Innerschweiz*

Bibliography

Amman, Jean-Christoph. *Rapport der Innerschweiz: Gespräch*. Zürich, Switzerland: Helmhaus, 1974 (exhibition catalogue).
Amman, Jean-Christoph. *Andreas Gehr: Sur Ausstellung*. Lucerne, Switzerland: Kunstmuseum, 1975 (exhibition catalogue).
Baker, Kenneth. "Andreas Gehr at the Ydessa Gallery." *Art in America*, Summer 1984, vol.72, no.6, p.177.
Corbeil, Carole. "Andreas Gehr at the Ydessa Gallery." *The Globe and Mail* (Toronto), 13 March 1986.
Dault, Gary Michael. "Fall by the Ydessa Gallery." *Toronto Life*, October 1985.
Falke, Lorne. *On Earth & In Heaven*. Banff, Alberta: Walter J. Phillips Gallery, 1984 (exhibition catalogue).
Hall, Dieter. *Documentation 7*. Zürich, Switzerland: Halle für internationale neue kunst,1981,(exhibition catalogue).
Hume, Christopher. "Swiss sculptor carves out niche." *The Toronto Star*, 11 February 1984.
Killer, Peter. "Einer der überraschendsten jungen Schweizer Plastiker." *Tages-Anzeiger* (Zürich), 9 August 1979.
Kneubühler, Theo. "Die Ergründung des Elementaren." *Vaterland* (Lucerne), 15 March 1975.
Kneubühler, Theo. "Eine wunderbare Genesis." *Vaterland*, (Lucerne), 3 October 1973.
MacTavish, Catherine. "Andreas Gehr at the Ydessa Gallery." *Vanguard*, April 1984, vol.13, no.3, p.41.
Mays, John Bentley. "Banff show tries to find order in chaos." *The Globe and Mail* (Toronto), 19 July 1984.
Mays, John Bentley. "Gehr's sensuous audacity proves refreshing. "*The Globe and Mail* (Toronto), 2 February 1984.
Mays, John Bentley. "An installation built of spruce and graceful puns." *The Globe and Mail* (Toronto), 21 November 1985.
Mays, John Bentley. "Storytelling sculptors rout the formalists." *The Globe and Mail* (Toronto), 4 October 1984.
Oberholzer, Niklaus. *Andreas Gehr: Raum ambivalenter Spannungen*. Lucerne, Switzerland: Kunstmuseum, 1979 (exhibition catalogue).
Oberholzer, Niklaus. "Der rosarote Marmorkrater von Andreas Gehr." *Vaterland* (Lucerne), 10 November 1976.
Perdue, Jane. "Taking risks and trusting intuition." *NOW*, 13-19 March 1986.
Webb, Marshall. "A journey around the New City of Sculpture." *Canadian Art*, Winter/December 1984, vol.1, no.4, pp.74-75.
Wechsler, Max. "Das Künstlerporträt Andreas Gehr." *Vaterland* (Lucerne), 10 January 1981.

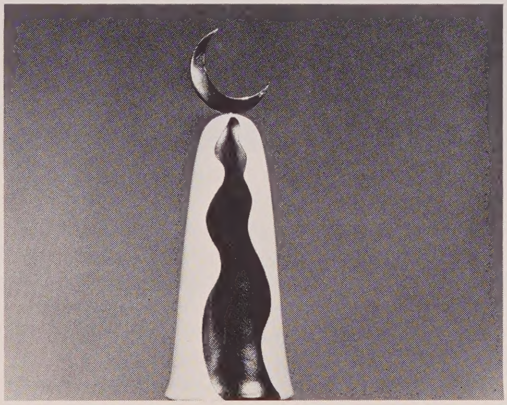
General Idea

From videotape *Test Tube*

Photo courtesy Art Metropole

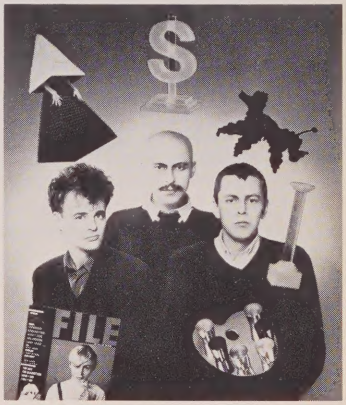
Nazi Milk Cocktail, 1980, featured in videotape *Test Tube*

Photo courtesy Lucio Amelio, Naples



Still from videotape *Cornucopia*, 1982

Photo courtesy Art Metropole



General Idea: (l. to r.) A.A. Bronson, Jorge Zontal, Felix Partz

General Idea was formed in 1968 by AA Bronson, Felix Partz and Jorge Zontal. Since 1971 we have been working on our long-range projects – the 1984 Miss General Idea Pageant and the 1984 Miss General Idea Pavillion.

The 1984 Pageant is a thirteen-year accumulative performance which will climax in 1984 with the "revelation" of Miss General Idea 1984. The 1984 Pavillion is the structure or context, both architectural and mythic, within which the pageant will be housed.

All our work as artists delineates our vision and our aims, informs and rehearses our audience, and develops these projects to conclusion. The project is a form of cultural investigation and as such utilizes popular cultural media, as well as more traditional art media; we are involved with painting, drawing, sculpture, printmaking, video and performance in addition to media formats such as picture magazines and television talk shows.

General Idea

Video

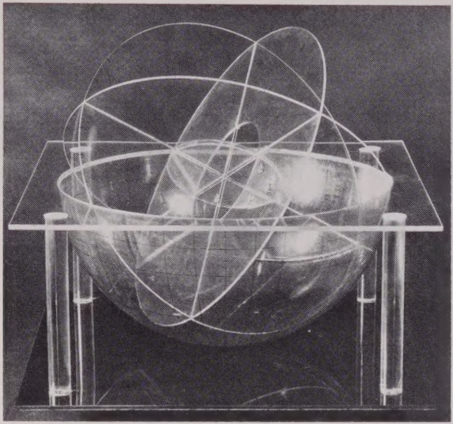
Selected Video Screenings

1982 Kingston Artist's Association, Kingston
1982 Australian Centre of Photography, Sydney
1982 George Paton Gallery, University of Melbourne, Australia
1982 Experimental Art Foundation, Melbourne, Australia
1982 South Australia Centre of Advanced Education, Adelaide
1981 Stampa Gallery, Basel, Switzerland: *Art '81, Basel Art Fair*
1981 Media Studies, Buffalo, New York
1981 Ontario College of Art, Toronto
1981 Museum Van Hedendaagse Kunst, Ghent, Belgium
1981 Zurich Kunsthaus, Switzerland
1981 Halifax/Dartmouth, Nova Scotia (Cablecast): *Test Tube*
1981 WNED-TV, Buffalo, New York (Broadcast): *Test Tube*
1981 Toronto Film Festival: *Video Video*
1981 Kobe, Japan, International Video Festival: *Portopia*
1980 Alberta College of Art, Calgary
1980 Beaverbrook Art Gallery, Fredericton, New Brunswick
1980 Musée d'art moderne, Paris, France
1980 Art Gallery of Ontario, Toronto
1980 P.S.1, Brooklyn, New York
1980 Venice, Italy, Venice Biennale: *Canada Video*
1979 Modern Art Gallery, Vienna, Austria
1979 Krinzinger Gallery, Innsbruck, Austria
1979 De Appel, Amsterdam, the Netherlands
1979 Stedelijk Museum, Amsterdam, the Netherlands
1979 Museum Folkswang Essen, Germany: *Video Weeks Essen*
1978 Arnolfini Gallery, Bristol, England
1978 Canadian Cultural Centre, Paris, France
1978 Zona Gallery, Florence, Italy
1978 Fifth Network/Cinquième Reseau, Toronto
1978 Toronto, New York, Memphis, San Francisco, Vancouver, Victoria (Slow Scan Video Transmission): *Open Line*
1978 National Gallery of Canada, Ottawa: *Another Dimension*
1978 Kunsthalle, Basel, Switzerland: *Kanadischer Kunstler*
1978 Art Gallery of Ontario, Toronto, The Winnipeg Art Gallery: *In Video*
1977 03 23 03, Montreal, Quebec
1977 Western Front, Vancouver
1977 Dalhousie Art Gallery, Halifax: *In Video*
1977 Musée d'art moderne, Paris, France: *Xth Biennale des Jeunes*
1977 OECA TV Ontario, Toronto, Ottawa, London, Buffalo, Detroit (Broadcast): *Pilot*
1976 Plug In Gallery, Winnipeg
1976 Southern Alberta Art Gallery, Lethbridge
1976 Graz, Austria: *International Video Conference*
1976 The Museum of Modern Art, New York: *Projects Video VIII*
1976 Aarhus, Denmark: *Video International*
1975 Institute of Contemporary Art, Philadelphia; Contemporary Art Centre, Cincinnati, Ohio; Museum of Contemporary Art, Chicago; Wadsworth Atheneum, Hartford, Connecticut: *Video Art*
1975 Memorial Art Gallery, Rochester, New York: *Video*
1974 Wallraf-Richartz Museum, Cologne, Germany: *Project '74*
1974 Art Gallery of Ontario, Toronto: *Videoscape*
1973 Berlin, Germany: Aktionen der Avant Garde, DAAD
1972 Carmen Lamanna Gallery, Toronto: *Light-On*
1972 A Space, Toronto: *Expose*

Film and Video Works

Double Mirror Video	1970	video	b&w	sound	5 min.
Light-On	1970-74	video	b&w	sound	20 min.
Blocking	1974	16mm film	b&w and colour	sound	17 min.
Blocking	1974	video	colour	sound	17 min.
Going Thru the Motions	1975-76	video	colour	sound	53 min.
Interview with Foreman Lamanna	1976	video	colour	sound	7 min.
Press Conference	1977	video	colour	sound	5 min.
Pilot	1977	video	colour	sound	28 min.
Hot Property	1978-79	video	colour	sound	28 min.
Test Tube	1979	video	colour	sound	28 min.
Cornucopia	1982	video	colour	sound	10 min.

Juan Geuer



Fault Plane Solution Calculator II, 1980, lucite, 45.6 x 45.6 x 38 cm

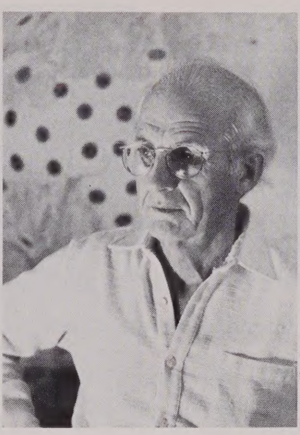


Photo: Els Geuer

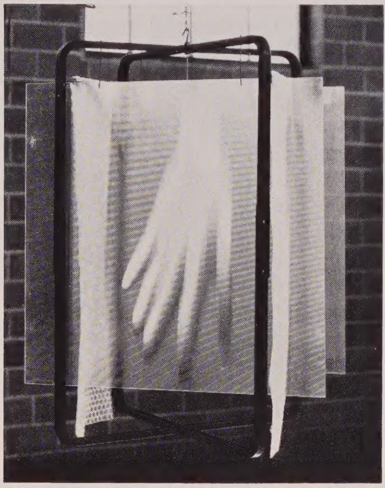
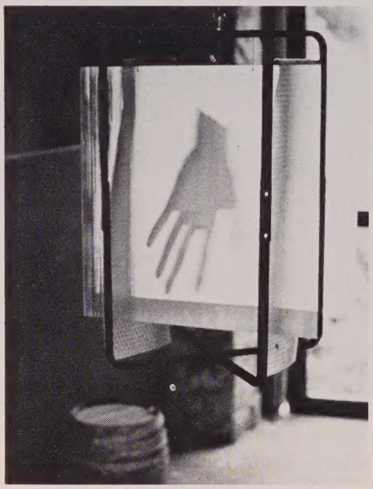


Photo: Edith Dalschen

The Hand of Mrs. Röntgen, mobile from the *X-Ray* Installation, 1980, steel, lucite, 71 x 35.5 x 35.5 cm



The Hand of Mrs. Röntgen, mobile from the *X-Ray* Installation, 1980, steel, lucite, 71 x 35.5 x 35.5 cm

"We should try to break through the self-imposed barriers that separate the different systems of human endeavour. Are such categories as sculpture, geophysics, psychology, dance, chemistry, etc. of any use for the future development of our creativity? In my opinion we should rethink some of our most basic premises."

Utilizing various self-made scientific apparatus, Juan Geuer aims to involve the viewer in his work, as many of his creations are sensitive to sound, vibration, or motion. In his attempts to blur the boundaries between art and scientific technology, he establishes a relationship of reciprocal response between the viewer and his machines/constructions.

With his background as a draughstman in the Earth Physics Branch of the federal Energy, Mines and Resources Department, Geuer draws correlatives between scientific and aesthetic perceptions regarding our environment. In his *Fault Plane Solution Calculator*, 1980, the artist set up an association between artistic form and the activity of earthquakes. *The Hand of Mrs. Röntgen*, 1980 (wife of the discoverer of X-rays) contrasts the nature of 2-dimensional X-ray photography with 3-dimensional subjects in a mobile construction of transparent and opaque plastics.

More recently, in his *People Participating Seismometer* the viewer has an active role in inciting reactions from Geuer's construction. Sensitive to barely perceptible tremors in the floor, slight movements of the earth, or even traffic, this work is composed of a laser beam passing through a seismometer, which then ricochets between two mirrors and is ultimately reflected on the wall and accords with the source of motion. Geuer's *Perpetual Dependence Integrator* similarly records and reacts to visitor movement, but translates alterations in activity into sound patterns. Viewer reactions to these effects, in turn set off further responses from the equipment.

Juan Geuer

Constructions (Multi-media)

Workshops

Interested in lecturing or conducting discussions with people from various disciplines and addressing such topics as breaking the barriers that separate the different systems of human endeavour and the future development of creativity.

Teaching Experience

Mackenzie Gallery, Trent University, Peterborough, Guest Lecture 1983
Musée d'art contemporain, Montreal, Guest Lecture, 1982
National Gallery of Canada, Ottawa, Guest Lecture, 1982
Arts' Sake Inc., Toronto, Workshop, 1982
S.A.W. Gallery, Ottawa, Guest Lecture, 1980
McIntosh Gallery, University of Western Ontario, London, Panel, 1979
Kingston Artists' Association, Guest Lecture, 1979
Algonquin College, Perth, Art History Instructor, 1972-73
Department of Energy, Mines and Resources, Earth Physics Branch, Ottawa, Guest Lecture, 1972, 1973, 1981
Carleton University, Ottawa, Studio Instructor, 1970-72
Municipal Art Centre, Ottawa, Instructor, 1968-70
Universidad de Libertad, La Paz, Bolivia, Lecturer, 1951
De Witte Hull Zeist, Holland, Art Instructor, 1937

Solo Exhibitions

1983 Off Centre Centre, Calgary, Alberta: *Perpetual Dependence Integrator*
1983 Musée d'art contemporain, Montreal: *El Asnaam, sismomètre à participation humaine, 1980*
1983 Mackenzie Gallery, Trent University, Peterborough: *Perpetual Dependence Integrator*
1982 Music Gallery, Toronto: *Perpetual Dependence Integrator*
1982 Kingston Artists' Association Inc.: *In Appreciation of Small Motions*
1982 National Gallery of Canada, Ottawa: *Al Asnaam (The People's Participating Seismometer)*
1982 Art Gallery of Hamilton: *The Unknown as Function of Space and Time* and *The Light in the Sculpture Court*
1981 Mercer Union, Toronto: *Al Asnaam, A People Participating Seismometer*
1981 University of Western Ontario, London, International Association of Seismologists and Physicists of the Earth Interior (IASPEI): *Al Asnaam: A People Participating Seismometer*
1981 S.A.W. Gallery, Ottawa: *Al Asnaam: A People Participating Seismometer*
1980 S.A.W. Gallery, Ottawa: *X-Ray*
1979 Kingston Artists' Association Inc.: *X-Ray*
1979 Firehall Gallery, Perth: *X-Ray*
1979 Carleton University, Ottawa, Einstein Centenary Commemoration
1979 St. Lawrence College Art Gallery, Kingston: *The Unknown as Function of Space and Time*
1979 McIntosh Gallery, University of Western Ontario, London: *Fascination Feast*
1979 Gallery 76, Toronto: *The Unknown as Function of Space and Time*
1977 Algonquin College Gallery, Ottawa: *Inquisition into Space*
1968 Gallery Sutherland, Dayton, Ohio
1968 Gallery Brown, Fairborne, Ohio
1964 Wells Gallery, Ottawa

Group Exhibitions

1978 10 Metcalf Street, Ottawa: *Science in Art in Science*
1977 Almonte: *Seventh Lanark County Art Show*
1976 Almonte: *Sixth Lanark County Art Show*
1976 International Congress of Remote Sensing and Photogrammetry, Helsinki, Finland: *Science-Art Experiment*
1975 Almonte: *Fifth Lanark County Art Show*
1975 Agnes Etherington Art Centre, Kingston
1975 Wells Gallery, Ottawa
1975 Survey Exhibition No. 1 Visual Arts Ottawa
1973 Almonte: *Three Almonte Artists*
1972 Almonte: *Second Lanark County Art Show*
1971 Almonte: *First Lanark County Art Show*
1969 National Art Centre, Ottawa: *Hexagon Group: Stop Sign Icons*

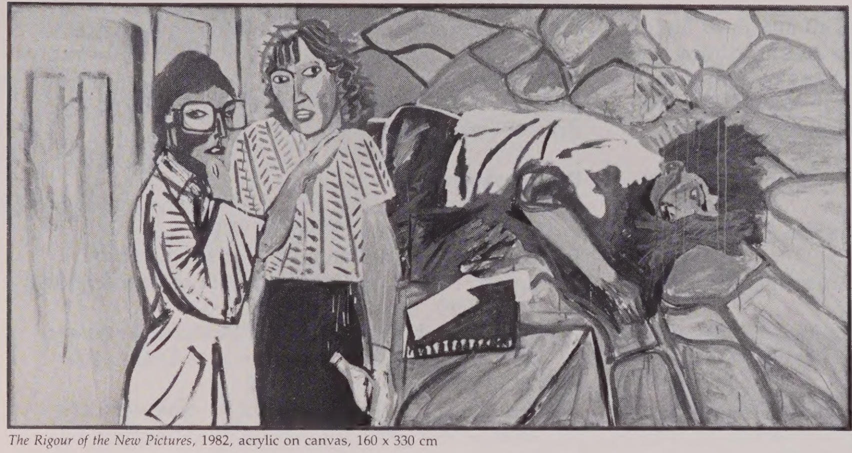
Public Collections

Agnes Etherington Art Centre, Kingston
Canada Council Art Bank, Ottawa

Bibliography

Buff, Richard and Geuer, Juan. "The unknown as function of space and time." *Slap News*. Kingston: St. Lawrence Fine Arts Dept., 1979.
Burnett, David. *Fascination Feast: Constructions by Juan Geuer*. London, Ontario: McIntosh Gallery, University of Western Ontario, 1979.
Geuer, Juan. "The Truthseeker Company." *Musicworks*. Toronto: The Music Gallery, no. 21, Autumn, 1982.
McCrea, Rosalie Smith. "The thrill of a modern renaissance man." *Ottawa Journal*, 24 May 1980.
McGrath, Patrick. "Juan Geuer, Mercer Union, Toronto." *Vanguard*, December 1981/January 1982, p. 30.
Oxorn, Pearl. "Explorations in space." *Ottawa Journal*, 7 January 1978.
Robinson, J. Rebecca. "Juan Geuer, National Gallery of Canada." *artscanada*, vol. XXXIX, no. 1, November 1982, pp. xvii-xix.
Walker, Kathleen. "Juan Geuer and the art of space." *Ottawa Citizen*, 3 December 1977.

Oliver Girling



The Rigour of the New Pictures, 1982, acrylic on canvas, 160 x 330 cm

Photo: Peter McCallum

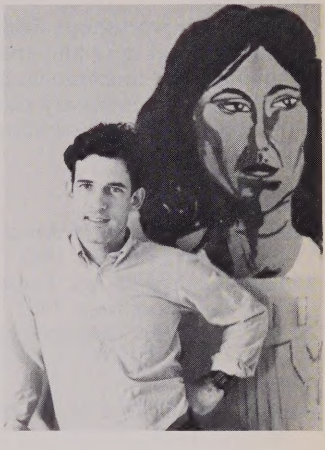


Photo: Tony Wilson

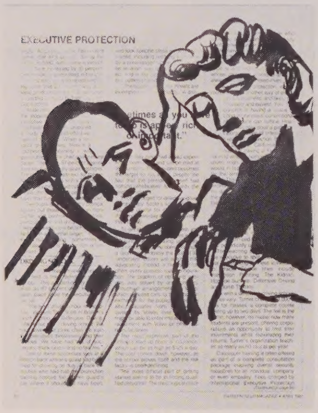


Photo: Tony Wilson

Executive Protection, 1982, india ink on magazine page, 25.4 x 20.3 cm

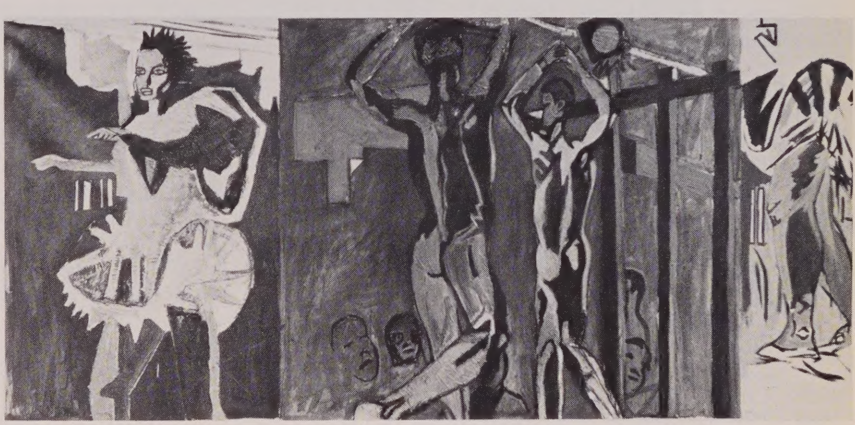


Photo: Tony Wilson

Tanya's New Paintings, 1982, acrylic, plaster on canvas, 163 x 320 cm

"Painting is the best medium of travel I've found yet for crossing the globe or crossing the room. It feeds my hunger for the exotic; it widens my capacity for looking at the everyday things."

"Oliver Girling's painting *Rigour of the New Picture*, is basically a portrait of two women talking, juxtaposed against a background of an image of a young man (a student?) who lies on the paving stones, apparently dead. The way in which that figure and the paving stones are placed within the painting as a whole indicates that they are montaged into the work: they do not share the same space as the two women, unless it is a painting against which the two women are seen. Even then, the student would be of a different order of reality within the painting, a representation where they are real. So the painting repeats within itself our situation of standing before a representation. It reveals a concern with the relation between the real and the depicted, with the problems of translation and confrontation . . .

"While it is always difficult to deal in language with the actual, with the concrete, Girling's painting is extremely difficult to grasp as something in itself. Even standing in front of it in the gallery, each approach toward it led off into a seriers of speculations about how its meaning was constructed, what it might stand for, what its place was. But this is no accident; it is a result of exactly how the painting was materially constructed. It is a painting which wants not to be compelling as a space to enter, but to be a position from which you move, both into the world, and within the social practice of art."*

*Andy Patton, "Civil Space", *Parachute,* June/July/August, 1983, pp. 21-22.

Oliver Girling

Painting and Drawing

Workshops

Available for workshops dealing with any facet of painting, drawing or lino and woodblock printing. Also interested in conducting seminars or providing lectures on contemporary painting in Toronto, as well as the experience of operating an independent art gallery.

Teaching Experience

Nova Scotia College of Art and Design, Halifax, Guest Artist and Lecturer, 1983
Ontario College of Art, Toronto, Substitute Teaching and Guest Lecturer, 1982
York University, Toronto, Guest Lecturer, 1981

Education

Nova Scotia College of Art and Design, Halifax, B.F.A., 1977
Ontario College of Art, Toronto, 1975-76
3 Schools of Art, Toronto, 1975-76
York University, Toronto, B.A., 1974

Solo Exhibitions

1983	Embassy Cultural House, London, Ontario: *Solo Exhibition*
1981	The Funnel, Toronto: *Furniture*
1979	A Space, Toronto: *Mimesis*
1977	Anna Leonowens Gallery, Halifax: *Harbour*

Group Exhibitions

1983	Norman Mackenzie Art Gallery, Regina: *ChromaZone/Chromatique*
1983	Art Gallery of Ontario, Art Rental, Toronto: *Critics' Choice*
1983	ChromaZone, Toronto: *ChromaZone Members*
1983	The Art Gallery at Harbourfront, Toronto: *Art Bank Exhibition*
1982	49th Parallel Centre for Contemporary Canadian Art, New York (circulating 1982-83); Charles H. Scott Gallery, Emily Carr College of Art, Granville Island, B.C.; London Regional Art Gallery, London, Ontario: *Fragments, Content, Scale*
1982	Das Institut Unzeit, West Berlin, Germany: *O KromaZone*
1982	Gallery 76, Toronto: *YYZ Monumenta*
1982	Partisan Gallery, Toronto: *El Salvador Benefit*
1982	Mercer Union, Toronto: *Collaborations, Mythologies, Aesthetics in the Modern World*
1982	Plug-In Gallery, Winnipeg: *3 Toronto Painters*
1982	YYZ, Toronto: *Drawings*
1982	ChromaZone, Toronto: *About Face - Portraits*
1981	ChromaZone, Toronto: *Mondo Chroma*
1979	Hallwalls, Buffalo, New York: *A Space at Hallwalls*
1979	A Space, Toronto: *Works . . .*

Awards/Grants

Canada Council Grants, 1979, 1982

Collections

Canada Council Art Bank, Ottawa
Private Collections

Bibliography

Bale, Doug. "Some say art . . . ." *The London Free Press* (London, Ontario), 7 April 1983.
Balkind, Alvin and Shadbolt, Doris. *Fragments, Content, Scale.* London, Ontario: London Regional Art Gallery, 8 April - 8 May 1983.
Balkind, Alvin (Introduction). *Visions: Contemporary Art in Canada.* Vancouver/Toronto: Douglas & McIntyre, 1983.
Burnett, David and Schiff, Marilyn. *Contemporary Canadian Art.* Edmonton: Hurtig Publishers Ltd., 1983.
Dault, Gary Michael, "Up from Irony." *Vanguard*, May 1982, vol. 11, no. 4, pp. 10-14.
Fabo, Andy (Introduction). *O KromaZone: Die Anderen von Kanada.* West Berlin, Germany: Das Institut Unzeit, 6-26 December 1982.
Freedman, Adele. "New artists to figure on." *Toronto Life*, August 1979.
Girling, Oliver. "Letter from Berlin." *Parachute*, June/July/August 1983, vol. 31, pp. 34-37.
Gopfert, Peter Hans. "Rumour of Burnt Paint Brushes: Reflections on OKanada at the Akademie der Kunste." *artmagazine*, Spring 1983, vol. 14, no. 62, pp. 8-12.
Hume Christopher. "Representational art back with vengeance." *Toronto Star*, 4 September 1982.
Mays, John Bentley. "Provocative show at ChromaZone." *The Globe and Mail* (Toronto), 3 October 1981.
Mays, John Bentley. "The pulse of the art scene." *The Globe and Mail* (Toronto), 18 April 1983.
Oille, Jennifer. "Mondo Chroma, ChromaZone, Toronto." *Vanguard*, December 1981/January 1982, vol. 10, no. 10, pp. 37-38.
Oille, Jennifer. "Toronto, Berlin and a suitcase." *Art Monthly* (London, England), December 1982/January 1983.
Patton, Andy. "Civil Space." *Parachute*, June/July/August 1983, vol. 31, pp. 20-25.
Peachy, Richard. "Art shows power, mediocrity." *The Toronto Clarion*, 7 May 1982.
Randolph, Jeanne. "Jim Anderson, Andy Fabo, Oliver Girling, Mercer Union." *Vanguard*, October/November 1982, vol. 11, nos. 8/9, pp. 30-31.
Rhodes, Richard. "Real Lives." *Vanguard*, February 1983, vol. 12, no. 1, pp. 20-22.
Rhodes, Richard. *ChromaZone/Chromatique*. Regina, Sask.: Norman Mackenzie Art Gallery, 7 October–7 November, 1983.

Penelope Glasser

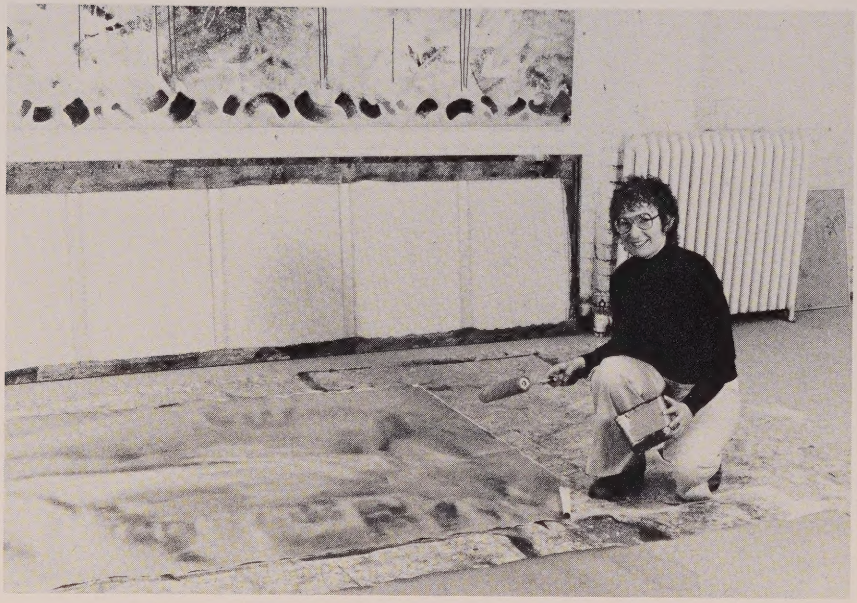


Photo: D. L. MacPherson

I paint to create visual metaphors for ideas and problems that interest me, to deal with technical and spatial problems that also challenge other artists, to express an inner state. I also paint for the joy of working with colour and the pleasure of manipulating paint. The combination of intellectual and sensual involvement is mirrored in the product I create.

I work with acrylic or latex paint on canvas, in quite a large format, currently about 4 x 10 ft. The canvas is placed flat on the floor, and on this "ground" the paint is poured, pushed around, scratched in. The initial paint application is very fast, very spontaneous. I select and control the colours but the flowing liquid determines its own composition. This is stage one.

The second stage involves incising controlled, geometric lines into this rather random composition, to organize the chaos to some extent. Painting is thus combined with drawing.

The final step is the application of individual brushstrokes of bright colour, which relate to one another in colour and shape, and serve also to unite and animate the painting as a whole.

The finished work is to be a representation of an ideal: the reconciliation and integration of opposites, the spontaneous and the controlled, factors random and elements selected, a union of deliberate choice and lucky accident. Harmony which should yield beauty.

Kazimir Glaz

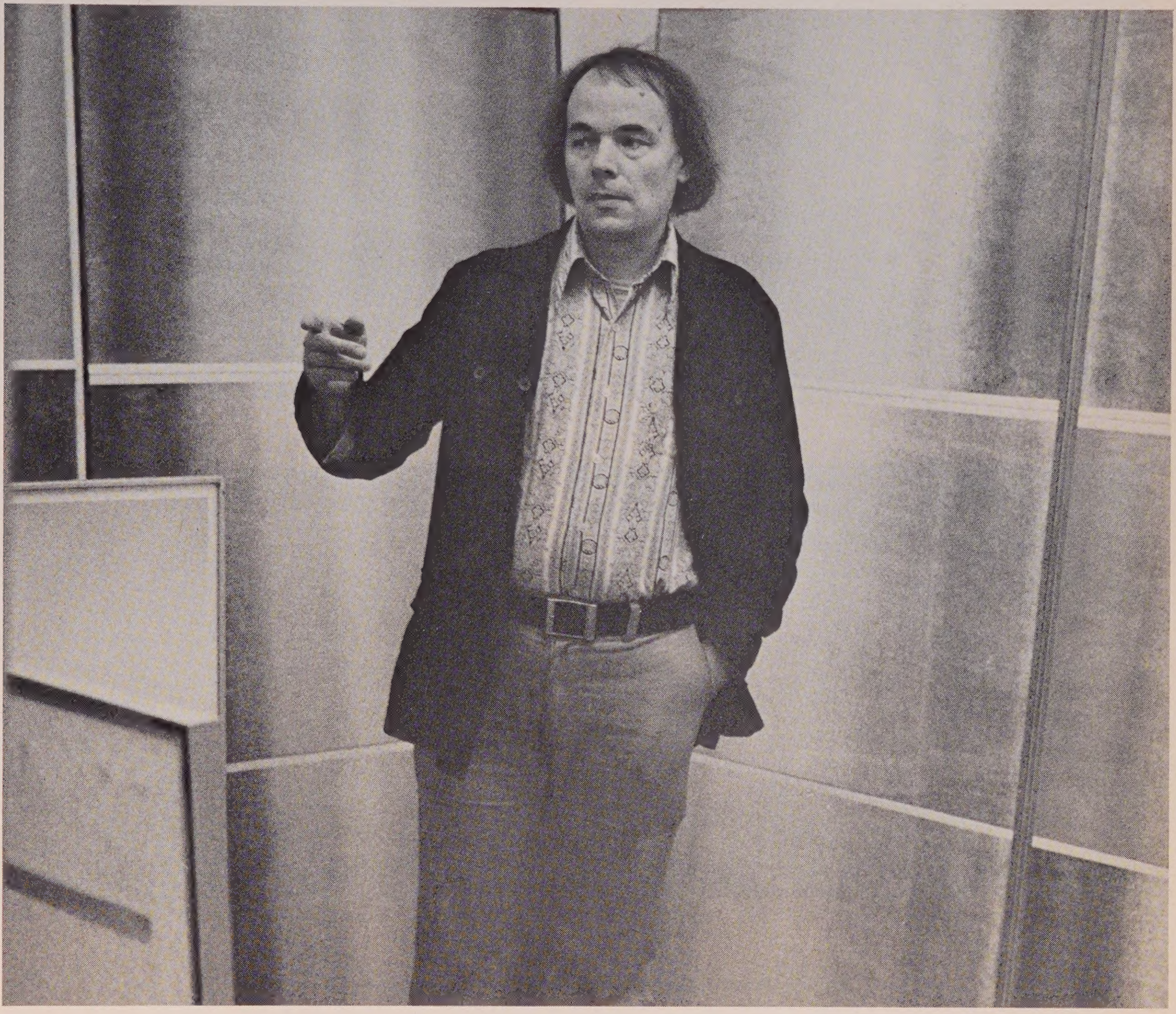


Photo: Tad Staruszkiewicz

. . . Since the tension level on the street outside is 14, from the usual mixture of traffic noises, advertising bill-boards, hurry and worry, you need about 15 minutes with the Glaz prints before you can even begin to feel their effects.

At first, you see little more than a series of curious, subtly coloured vertical horizons—the kind of colour bands you might expect to see from a tilted space capsule. You get down to a Glaz level of about 9 by the time you begin to notice his time and space markers, tiny white rings that serve as peep-holes through the colour bands to the stillness beyond.

If you wait long enough to let the bands of softly modulating colour begin their gentle wave action on jangled nerves you may begin to feel the effects Glaz is aiming for: a sense of order, balance, "silent music."

"This is conceptual art, I suppose," he says, "an effort to save the viewer from environmental pressures. We're sick of images in the modern world—they're everywhere, and they're loud—and we've all been waiting for 50 years for visual art to create silence, peace, a new participation."

Glaz, a Polish-born artist who came to Canada in 1968, uses the word esoteric in his series title in its dictionary sense: lying beyond ordinary comprehension. He thinks modern image-building has made it interchangeable with words like erotic and it's time to reclaim it for higher purposes.

He also thinks that modern abstract art has reached the point of oversaturation in the world. His personal solution is to turn the prism of his mind to the fine shadings and infinite variations to be found in pure, unpolluted space . . . James Purdie—*The Globe and Mail*, Toronto.

Sybil Goldstein

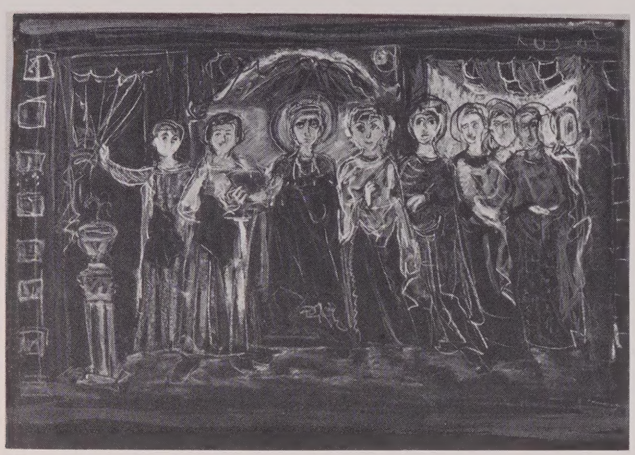


Photo: Isaac Applebaum

Theodora Study, 1984, pastel on paper, 71.1 × 102 cm

Photo: Joanne Hovey

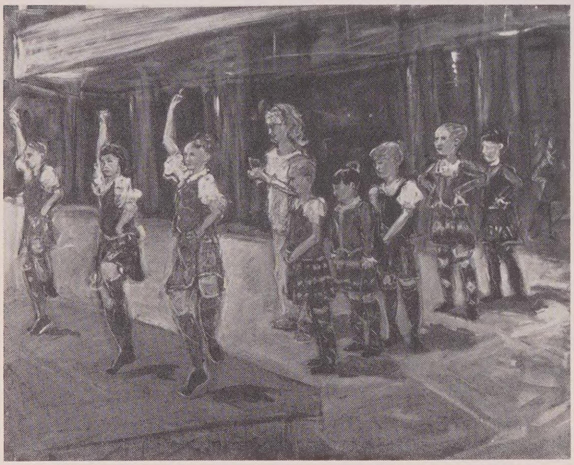


Photo: Isaac Applebaum

Highland Dancers at Nathan Phillips Square, 1984, acrylic and oil on canvas, 122 × 152 cm

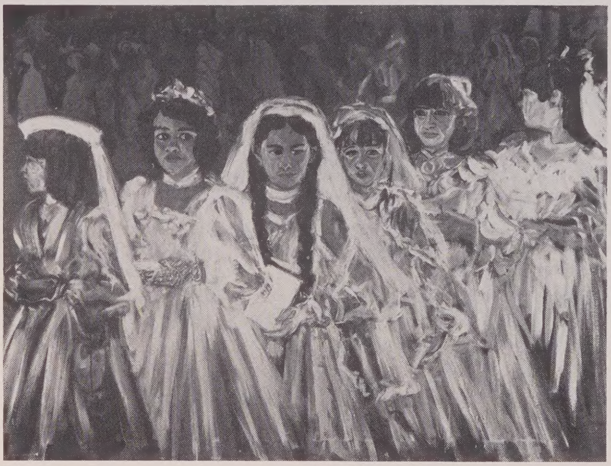


Photo: Isaac Applebaum

Brides of Christ, 1984, acrylic and oil on canvas, 127 × 168 cm

Drawing is a primary concern in my work, through which I try to evoke emotional responses to mundane situations. I work a lot with people in line-ups. We are continually encouraged to queue up for our everyday needs, eating, banking, buying, etc. In my paintings I try to convey some of the social behaviour and postures elicited from us, as well as the cultural role models we are encouraged to follow.

In 1983 I installed three Neo-Baroque paintings on the ceiling of the Cameron Public House in Toronto. During that time and since I have explored classical approaches to perspective and composition. It is my desire to synthesize elements of the "grand manner" with the grid structures of our contemporary environments.

Sybil Goldstein

Mixed media on paper, acrylic and oil on canvas

Workshops

Available to conduct workshops on the manufacture and use of pastels in mixed media drawings, and interested in teaching classes in drawing, particularly the rudiments of good draughtsmanship.

Teaching Experience

Concordia University, Montreal, Quebec: Guest Lecturer, 1984
University of Regina, Saskatchewan: Guest Lecturer, 1983
Arts Sake, Toronto: Substitute Painting Instructor, 1983
Western Technical Secondary School, Toronto: Substitute Drawing Teacher, 1981
North York Senior Citizens, North York: Painting Instructor, 1981
The New School of Art, Toronto: Guest Lecturer, 1978

Education

Nova Scotia College of Art and Design, Halifax: B.F.A., 1976
Dawson College, Montreal, Quebec: Diplome C.E.G.E.P., 1973

Solo Exhibitions

1983 The Cameron Public House, Toronto (Permanent Installation): *Bacchanale*
1982 Idée Gallery, Toronto
1978 Loon Studios, Parry Sound

Recent Group Exhibitions

1984 Camden Arts Centre, London, England: *Vestiges of Empire*
1984 Art Gallery of Ontario, Toronto (circulating 1985-86); The Glenbow Museum, Calgary, Alberta; Beaverbrook Art Gallery, Fredericton, New Brunswick; Rodman Hall Arts Centre; St. Catharines; Art Gallery of Windsor; The Gallery/Stratford; Edmonton Art Gallery, Alberta; The Winnipeg Art Gallery, Manitoba; *Toronto Painting '84*
1984 Bau-Xi Gallery, Toronto: *The City: Sybil Goldstein, Brian Kipping, Joseph Muscat, Chris Temple*
1984 Gallery 101, Ottawa: *Desire*
1983 Norman Mackenzie Art Gallery, Regina, Saskatchewan (circulating 1983-84); University of Lethbridge Art Gallery, Alberta; Concordia Art Gallery, Montreal, Quebec: *ChromaZone/Chromatique*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 ChromaZone, Toronto: *Re-Zoning*
1982 Das Institut Unzeit, West Berlin, Germany: *O KromaZone*
1982 ChromaZone, Toronto: *The Sport of Painting: Sybil Goldstein and Michael Merrill*
1982 YYZ Gallery, Toronto: *YYZ Monumenta*
1982 Edwards Books, Toronto: *Chromatique*
1981 ChromaZone, Toronto: *Small Works*
1981 Idée Gallery, Toronto: *S'now Show*
1981 ChromaZone, Toronto: *Edifice/Orifice*
1981 The Lacemakers Gallery, Toronto: *Summer Show*
1981 ChromaZone, Toronto: *Making Faces*
1979 Ontario Society of Artists, Toronto (circulating): *Image '79*
1979 21 McGill, Toronto: *Elegant Compromise*
1979 Pauline McGibbon Cultural Centre, Toronto: *Inaugural Exhibition*

Bibliography

Ball, Denise. "Five ChromaZone founders mount striking exhibition." *The Leader-Post* (Regina), 13 October 1983.
Burnett, David. *Toronto Painting '84*. Toronto: Art Gallery of Ontario, 6 September – 28 October 1984.
Dambergs, Elmer. "On the Art Scene." *The Parry Sound North Star*, 7 June 1979.
Eines, Marsha. "Mixed media works on paper at Idee Gallery." *The Canadian Jewish News*, 4 March 1982.
Fabo, Andy. *Desire*. Ottawa: Gallery 101, 14 February – 10 March 1984.
Fabo, Andy (Introduction). *O Kromazone: Die Anderen von Kanada*. West Berlin, Germany: Das Institut Unzeit, 6 – 26 December 1982.
Goldman, Donna. "Five Women Artists at 21 McGill." *artmagazine*, May/June 1980, vol. 11, no. 48/49, p. 61.
Hume, Christopher. "Art exhibit was made in Metro." *Toronto Star*, 9 September 1984.
Hume, Christopher. "Overwrought but exciting." *Toronto Star*, 13 November 1982.
Hume, Christopher. "Sybil's ceiling." *Toronto Star*, 12 November 1983.
Laviolette, Mary-Beth. "Chromazone, University of Lethbridge Art Gallery." *Vanguard*, March 1984, vol. 13, no. 2, pp. 47-48.
Ohff, Heins. "O Kanada Reviewed." *Vanguard*, Summer 1983, vol. 12, no. 5/6, pp. 23-27.
Oille, Jennifer. "Sybil Goldstein, Cameron Public House, Toronto." *Vanguard*, December/January 1983/1984, vol. 12, no. 10, p. 39.
Rhodes, Richard. *ChromaZone/Chromatique*. Regina, Saskatchewan: Norman Mackenzie Art Gallery, 7 October – 7 November 1983.
Tourangeau, Jean. "Chromazone/Chromatique, galeries d'art de l'université Concordia, Montreal." *Vanguard*, April 1984, vol. 13, no. 3, pp. 42-43.
Wilson, Stuart. "Chromozone (sic) comes to Concordia." *The Montreal Downtowner*, 29 February 1984.
Wylie, Liz. "Sybil Goldstein, Idée Gallery, Toronto." *Vanguard*, May 1982, vol. 11, no. 4, pp. 33-34.

Mark Gomes

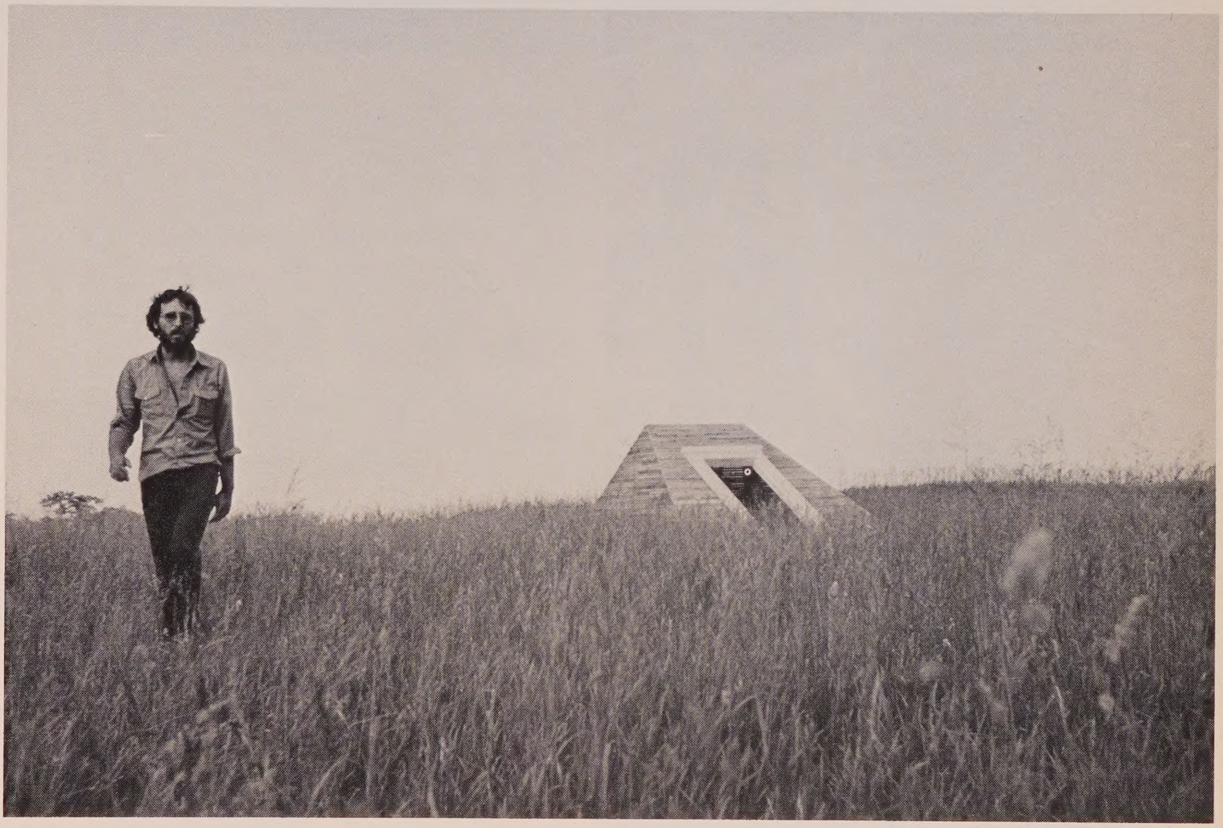
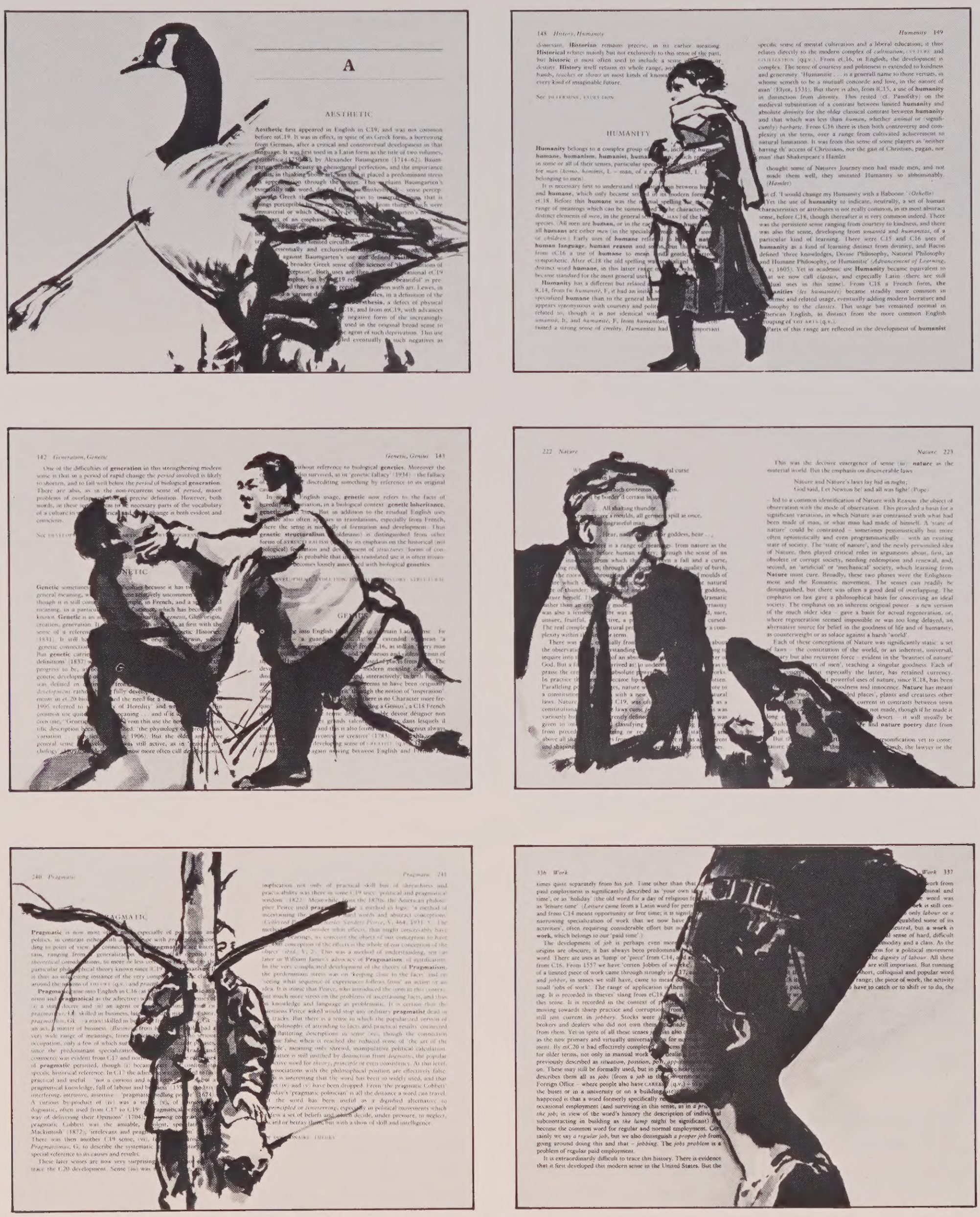


Photo: Ross Colquhoun

My sculpture alludes to the architecture of a contemporary society immersed in the dramatizations and events of a past that never happened.

Will Gorlitz



Certain Terms, 1984, brush drawings and text on book paper, 21 x 26.7 cm

Photo: Tom Moore, Courtesy: Sable-Castelli Gallery, Toronto

In our contemporary experience, we are exposed to excesses of information without having any prospect of discerning the relative truth of this information. My art proposes assorted speculations on this modern alienating dilemma. Through association and juxtaposition, the images and subjects that I present are contextualized, encouraging the viewer to become engaged through the practice of integration and interpretation of meaning.

I personally favour the mediums of drawing and painting for their capacity to register and relay complex and sensitive gestures of the hand. Perception of these markings instills a contemplative "aesthetic" frame of mind in the viewer, sustaining observation of the subjects presented in the work. This frame of mind, I believe, offers an exemplary mode of thought at this time when binary-computer logic is increasingly overestimated in our culture.

Will Gorlitz

Painting and Drawing

Workshops

Available to lecture on his own work and on issues of representation.

Guest Lectures

Dundas Valley School of Art, 1985
University of Guelph, 1985

Education

Nova Scotia College of Art and Design, Halifax: B.F.A., 1977

Solo Exhibitions

1985 Sable-Castelli Gallery, Toronto: *Will Gorlitz: Die Laughing*
1984 YYZ Gallery, Toronto: *Will Gorlitz: Genre*
1983 Plug-In Inc., Winnipeg, Manitoba: *The Distant World*
1983 Sable-Castelli Gallery, Toronto: *Will Gorlitz: Milieu*
1983 ChromaZone, Toronto: *Will Gorlitz: Der Weltglaubenstraum*
1980 Arthur Street Gallery, Winnipeg, Manitoba: *Pablo Picasso's Walls*
1980 University of Winnipeg, Manitoba
1979 Arthur Street Gallery, Winnipeg, Manitoba: *Ikon*
1978 Arthur Street Gallery, Winnipeg, Manitoba: *In the forest, vertigo*
1977 Anna Leonowens Gallery, Halifax, Nova Scotia

Group Exhibitions

1985 Galerie Walchenturm, Binz 39, Zurich, Switzerland: *Fire and Ice*
1985 Sao Paulo, Brazil: *Sao Paulo Bienal*
1985 Plug-In Inc., Winnipeg, Manitoba: *Plug-In Redux*
1985 Agnes Etherington Art Centre, Kingston: *The Allegorical Image*
1985 Aorta, Amsterdam, The Netherlands: *Doppelgänger*
1985 The Art Gallery at Harbourfront, Toronto: *Late Capitalism*
1985 Sarnia Public Library and Art Gallery: *Toronto Now*
1984 Camden Arts Centre, London, England: *Vestiges of Empire*
1984 Mercer Union, Toronto (circulating 1984); Open Space, Victoria, British Columbia; Contemporary Art Gallery, Vancouver, British Columbia: *80/1/2/3/4/ Toronto: Content/Context*
1984 Fire House 14, Montreal, Quebec (circulating): *Expressionisme Ontario*

Bibliography

Dobson, Zuleika. *Vestiges of Empire.*London, England: Camden Arts Centre, 16 November — 23 December 1984 (exhibition catalogue).
Gorlitz, Will. "Excerpt." *C Magazine*, Winter 1985, no.4, pp.46-49.
Grenville, Bruce. *The Allegorical Image in Recent Canadian Painting*. Kingston: Agnes Etherington Art Centre, 15 June - 11 August 1985 (exhibition catalogue).
Groot, Paul. *Doppelgänger*. Amsterdam, The Netherlands: Aorta, 1985.
Guest, Tim. *Late Capitalism*. Toronto: The Art Gallery at Harbourfront, 11 January — 17 February 1985 (exhibition catalogue).
Guest, Tim. "80/1/2/3/4, Mercer Union, Toronto." *Vanguard*, May 1984, vol.13, no.4, pp.43-44.
Hume, Christopher. "Mass media images dominate paintings." *Toronto Star*, 26 January 1985.
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Marcoe, Leonard. "Artist blends sculpture, drawing for impressive scale and impact." *Winnipeg Free Press* (Manitoba), 25 October 1978.
Mays, John Bentley. "The flowering of a creative discontent." *The Globe and Mail* (Toronto), 17 March 1984.
Mays, John Bentley. "Guest sets busy pace while surveying books and Late Capitalism." *The Globe and Mail* (Toronto), 12 January 1985.
Mays, John Bentley. "Probing the artistic process." *The Globe and Mail* (Toronto), 17 November 1983.
McFadden, David. "Late Capitalism." *Canadian Art*, Summer/June 1985, vol.2, no.3, p.18.
McGrath, Jerry. "Will Gorlitz, Sable-Castelli Gallery, Toronto." *Vanguard*, February 1984, vol.13, no.1, pp.50-51.

Judy Gouin

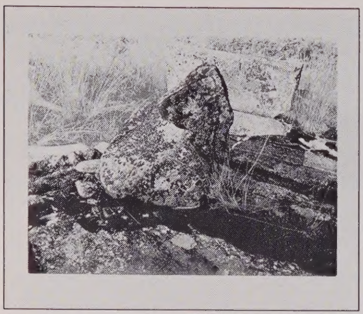


Photo: The artist

Sunset, 1981, screenprint, 30¼" x 25½"

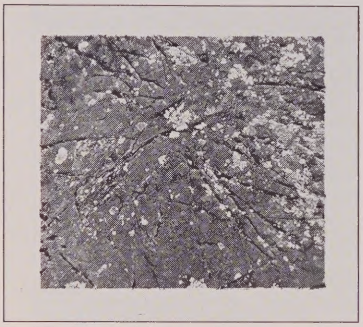


Photo: The artist

Rock Drawing with Lichen, 1981, screenprint, 25¼" x 27¾"

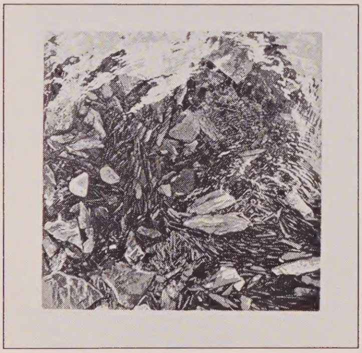


Photo: The artist

Keewatin Channel Shallows, 1981, screenprint, 30¼" x 30¾"

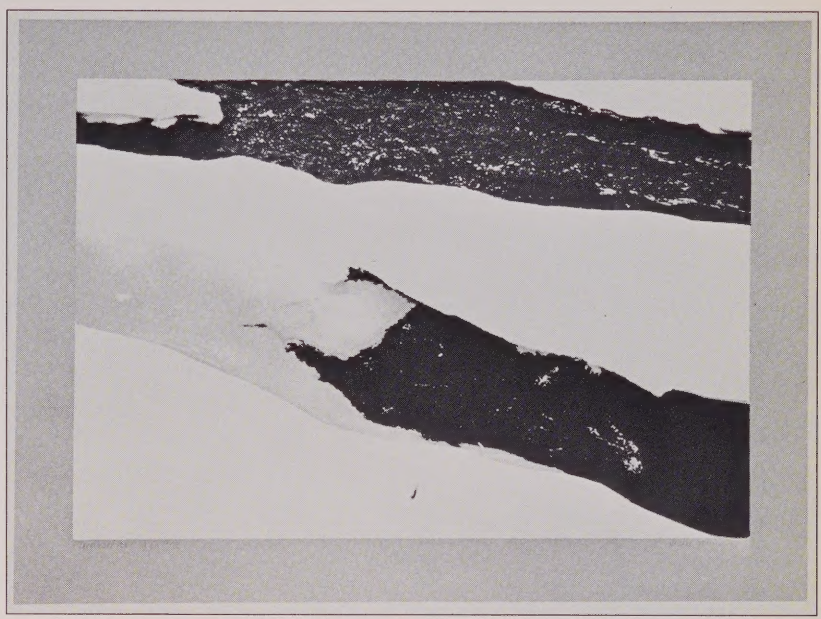


Photo: The artist

December Ice, 1980, screenprint, 34⅝" x 25⅜"

Photo: University of Alberta Photo Services

My work for twelve years has involved the combination of photography and screenprinting. My choice of photography as a medium evolved from my concern for a close relationship with my subject matter. My choice of screenprinting stems from the need for an art form that is relatively accessible to a large number of people, that is contemporary in feeling, and has a tactile quality that I enjoy myself; I have always liked works on paper of all kinds.

In my early work, my involvement with my subject matter was in danger of being submerged by the technical problems of attempting to translate the image adequately into the screenprinting medium. Recently, I have felt more in control of this process and thus I have been able to retain a better consistency from my initial response to the subject, through the process, to the finished work. My ongoing problem is to refine my use of visual language at every level in order to better anticipate the response of viewers to each work.

My imagery is all landscape elements, and deliberately Canadian. It is my belief that the land on which we live and its latitude, geology, and natural history have a profound effect on our character, and thereby on our behaviour. Our contemporary culture largely ignores this intimate, unconscious relationship. To me, the recognition of this relationship is basic to our understanding of the world as a whole – aspects of landscape become metaphors for and mirrors to aspects of ourselves.

Judy Gouin

Screenprinting

Workshops

Available for technical workshops in screenprinting (depending upon suitable facilities) and for discussions on contemporary Canadian printmaking, the relationship of photography to printmaking, the role of art and the artist in society. Willing to conduct workshops in French.

Teaching Experience

University of Alberta, Edmonton, Artist-in-Residence, 1982
Open Studio, Toronto, Screenprinting, 1973-79
Ryerson Polytechnical Institute, Toronto, Photographic Arts Department, 1974-75

Education

Chelsea School of Art, London, England, Diploma in Art and Design, 1969

Recent Exhibitions

1982	Bradford, England: *Seventh British International Print Biennale*
1982	Mira Godard Galleries, Calgary and Toronto: *Solo Exhibition*
1980	The Art Gallery at Harbourfront, Toronto, (Art Gallery of Ontario circulating exhibition 1981-1983); Art Gallery of Nova Scotia, Halifax; Art Gallery of Algoma, Sault Ste. Marie; Art Gallery of Peterborough; McIntosh Art Gallery, London, Ontario; Rodman Hall Arts Centre, St. Catharines; The Gallery/Stratford; Thames Cultural Centre, Chatham; Art Gallery of Brant, Brantford; Art Gallery of Cobourg; Belleville Public Art Gallery; Burlington Cultural Centre: *Open Studio: Ten Years*
1980	Brian Melnychenko Gallery, Winnipeg: *Solo Exhibition*
1979	Mira Godard Gallery, Toronto: *Solo Exhibition*
1979	Mira Godard Galleries, Toronto and Calgary (circulating 1979-80): *Selected Prints: Aspects of Canadian Printmaking*
1979	Bradford, England: *Sixth British International Print Biennale*
1979	Art Gallery of Brant, Brantford (circulating 1979-80): *Graphex 7*
1979	Factory '77 Gallery, Toronto: *Toronto Photographers' Co-operative*
1978	Mira Godard Gallery, Toronto: *Aspects of Canadian Printmaking*
1978	Art Gallery of Brant, Brantford (circulating 1978-79): *Graphex 6*
1977	Mira Godard Gallery, Toronto and Gallery Graphics, Ottawa: *Photo/Graphics: New Canadian Editions*
1977	Art Gallery of Brant, Brantford: *Graphex 5*
1976	Marlborough-Godard galleries in Toronto and Montreal; Gallery Graphics, Ottawa: *Solo Exhibition*
1976	Art Gallery of Hamilton: *1 Out of 10 – A Survey of Contemporary Ontario Art Now*
1975	Art Gallery of Ontario Extension Services circulating exhibition 1975-77: New Brunswick Museum, Saint John; Owens Art Gallery, Sackville, New Brunswick; Saidye Bronfman Centre, Montreal; Windsor Public Library and Art Gallery; Sarnia Public Library and Art Gallery; Laurentian University Museum and Arts Centre, Sudbury; Rodman Hall Arts Centre, St. Catharines; Confederation Centre Art Gallery, Charlottetown; The Winnipeg Art Gallery; The Glenbow-Alberta Institute, Calgary; Western Development Museum, Saskatoon: *Exposure – Canadian Contemporary Photographers*
1975	National Film Board of Canada Photography Gallery, Ottawa: *Photography '75 (celebrating International Women's Year)*
1975	Art Gallery of Brant, Brantford (circulating 1975-76): *Graphex 3*
1974	Marlborough Gallery, New York: *Printmakers from Marlborough Godard*
1974	Bradford, England: *Fourth British International Print Biennale*
1974	Agnes Etherington Art Centre, Kingston: *Solo Exhibition*
1974	Art Gallery of Brant, Brantford: *Graphex 2*
1973	Art Gallery of Brant, Brantford: *Graphex 1*
1972	Agnes Etherington Art Centre, Kingston and University of Guelph Art Gallery: *Realism: Emulsion and Omission*
1972	Marlborough Godard galleries, Toronto and Montreal; University of Manitoba Art Gallery, Winnipeg: *New Talent in Printmaking*
1972	Agnes Etherington Art Centre, Kingston: *Kingston Spring Exhibition*

Collections

Agnes Etherington Art Centre, Kingston
Art Gallery of Brant, Brantford
Art Gallery of Hamilton
Art Gallery of Ontario, Toronto
Canada Council Art Bank, Ottawa
Memorial University, St. John's, Newfoundland
Mendel Art Gallery, Saskatoon
Ministry of External Affairs, Canada
National Film Board of Canada, Still Photography Division, Ottawa
National Gallery of Canada, Ottawa
Whitby Art Gallery, Nick Novak Memorial Collection
Old Dominion University, Norfolk, Virginia
Ontario Ministry of Government Services, Toronto
Owens Art Gallery, Sackville, New Brunswick
Seneca College of Applied Arts and Technology, Toronto
The Gallery/Stratford
Numerous private and corporate collections

John Gould

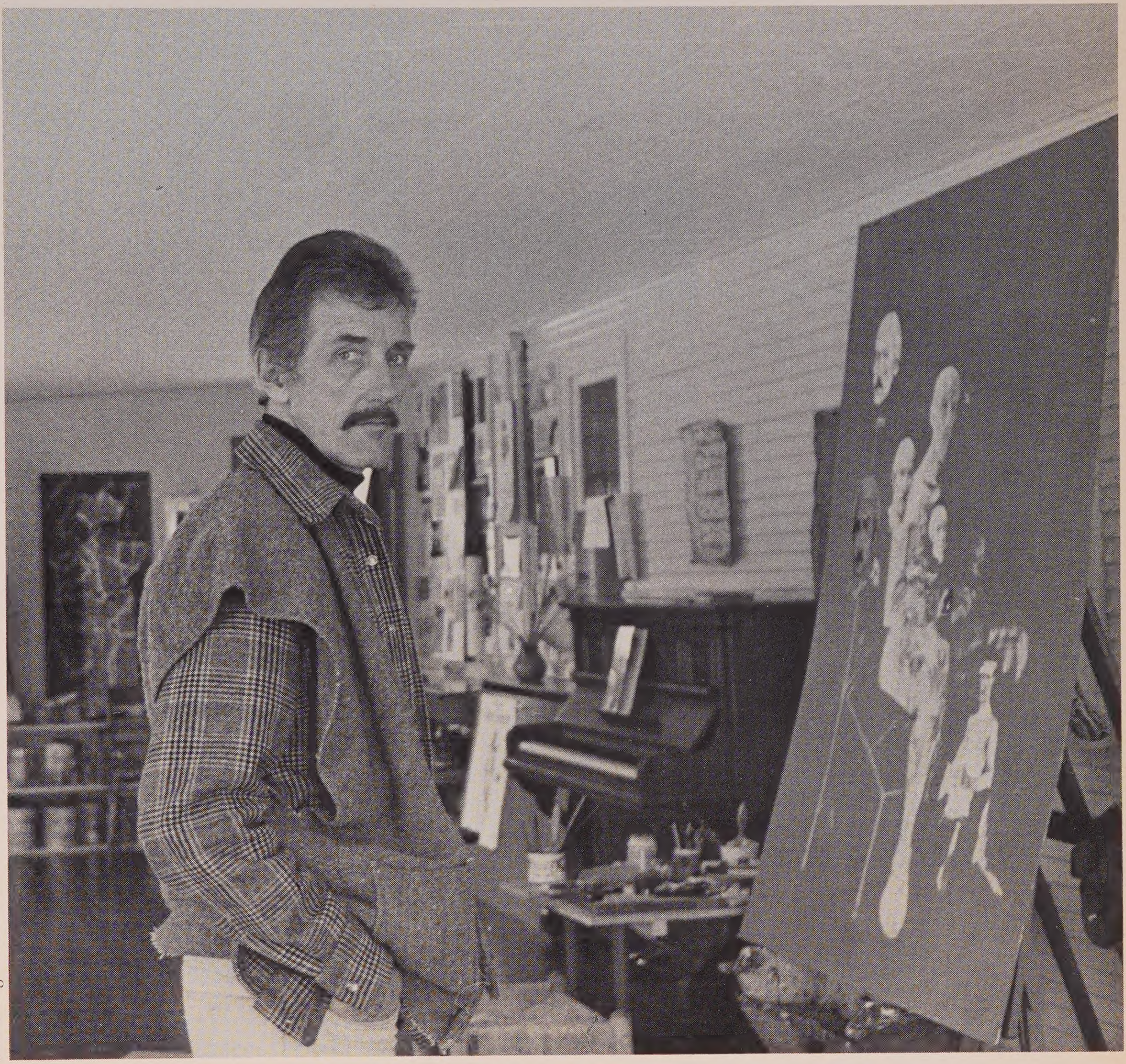
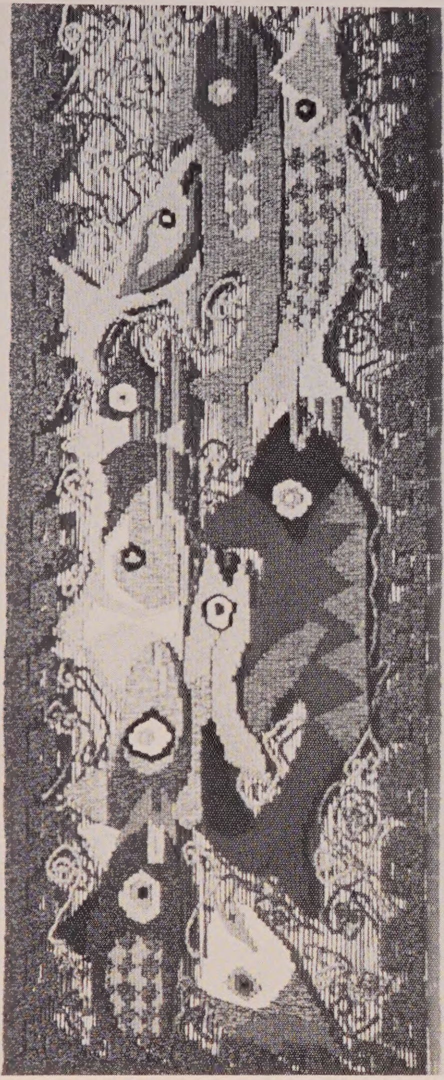


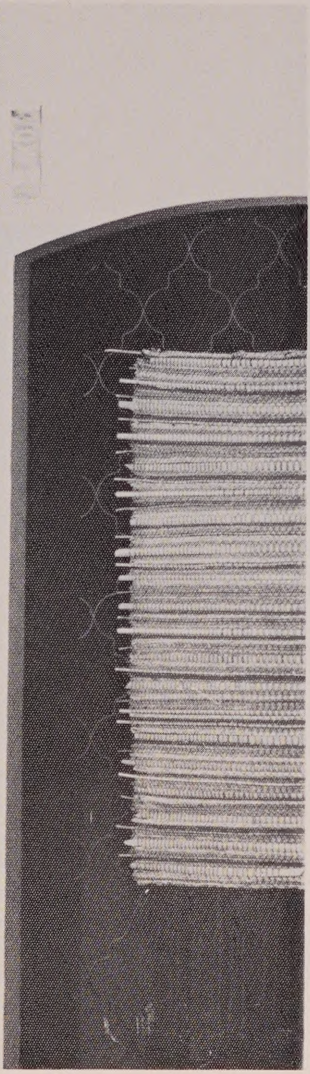
Photo: Ingi Gould

I am a painter and draughtsman who works in film. My films are often records of my recent paintings, with the addition of music and narration. Some, like "Marceau on Mime," are made specifically for television, and have been widely shown on the CBC network and in galleries and museums in Canada and the United States. My preferred media are acrylics, collage, conté crayon, used alone or in combination. The films are not traditional, "stop-frame" animation, but employ a camera-scanning technique. Some combine drawing, live-action, and still photography within the same format. "Pikangikum" (National Film Board) has been called the first "drawn documentary" film because of its use of actuality interviews under drawings. In the many Ontario centres I've visited for the "Artists with their Work" programme, I've exhibited both paintings and films. Thus, the traditional gallery exhibition is enhanced and amplified by film.

"Seeing the drawings interpreted as films gives them an exciting new dimension. Dissolves are used extensively to superimpose one drawing over the other, heightening the illusion of depth, and bringing the elements of time and motion, combined with music to create a total haunting mood of fantasies and dreams." —*Art Magazine*, No. 17, Spring 1974.

Dawn van Graft





Photos: Terence Morton

For some time I have been involved with exploring the potentials of the textile arts. The basic process of designing the yarn from the many raw fibres to dyeing and fabricating a cloth structure is continually challenging. This has embraced such disciplines as blending, spinning, dyeing, knitting, crocheting, braiding, twining, knotting, frame-loom art weaving (including tapestry and rug techniques) and loom-controlled pattern weaves as produced on the multiple harness loom. Exploring decoration within woven cloth is endless.

Ornamentation of cloth by various means such as batik; tie dye; discharge and direct painting; screen, block, stencil and starch resist printing is infinite. Combining media is forever stimulating. Surface embellishment may also elaborate a textile surface with stitchery, appliqué, patchwork, quilting and embroidery. It is always a pleasure to introduce these processes to students of all ages.

I believe it is important for all serious artists-craftsmen to understand the nature, properties and uses of the material, colour and design which they employ in their creations. Aesthetic and practical applications of our work are the ultimate adventure.

Of special interest to me has been the study of traditional textile techniques, their exploration, execution and adaptation. With the aid of an Ontario Crafts Council bursary I recently travelled to West Africa, building a considerable selection of pieces and an extensive slide collection. In the "making" processes and my travels in search of them, not the least of my pleasures has been the meeting, sharing and continued friendship with the people who developed such artistry.

Gary Greenwood

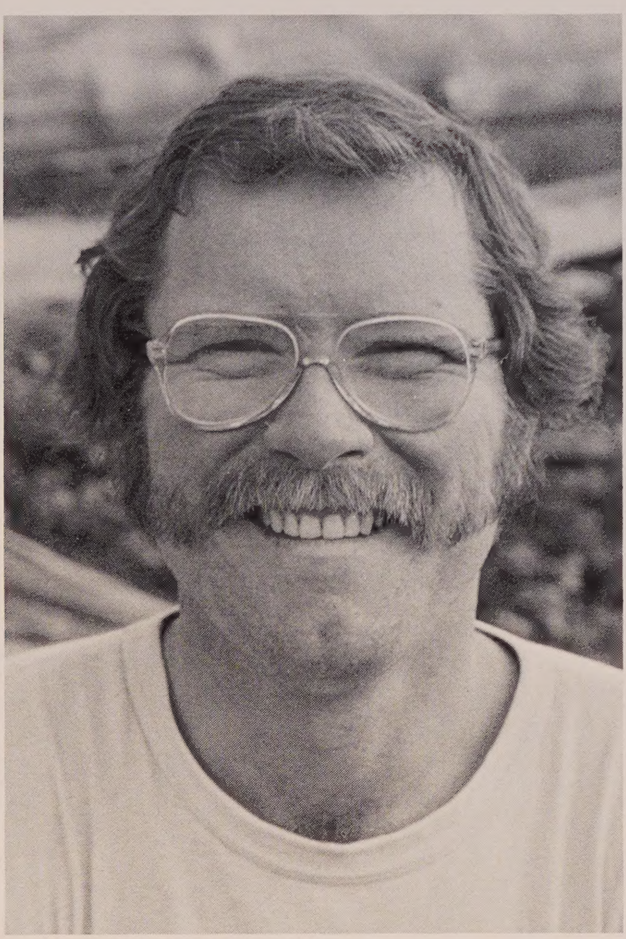


Photo: D. Rammo

I work in a number of media including painting, sculpture and printmaking. All of my work is based, in some way, on the use of the camera as a tool but also as a peculiar means of viewing the visual world.

Generally, I make constructions. These are made of various materials depending on the nature of the idea being considered. In this regard, the raw material of my work is an idea itself.

My constructions are representations of photographic ideas. These ideas relate to the TRUTH of the photograph. More likely, they deal with the lies that photographs make, naturally.

The nature of my work evolves from a fascination with the remoteness and peculiarity of the human being from the natural world. We are strangers on this earth and we are peculiar, being the only earthbound creatures capable of and wishing to consider what it is we are doing here. My art is my personal expression of this perpetual and inconclusive search.

Helen Frances Gregor

Photo: Heather Malcolm

It was the monumental quality of tapestry that attracted me and directed me—the touch, feel, stature, strength, colour, power, tradition, innovation.

In the decade 1966-1976 I crystallized my ideas, clarified my direction and decided that textiles in our times are a part of architecture. I began to think much about the meaning of *individual* and *multiple* applications of textile. The multiples are my answer to the impersonal opportunities for tapestry in offices and locations "without faces." The multiples are produced in the beautiful Swiss Glaurus Mountains where technician, artist and businessman meet.

Brian Grison

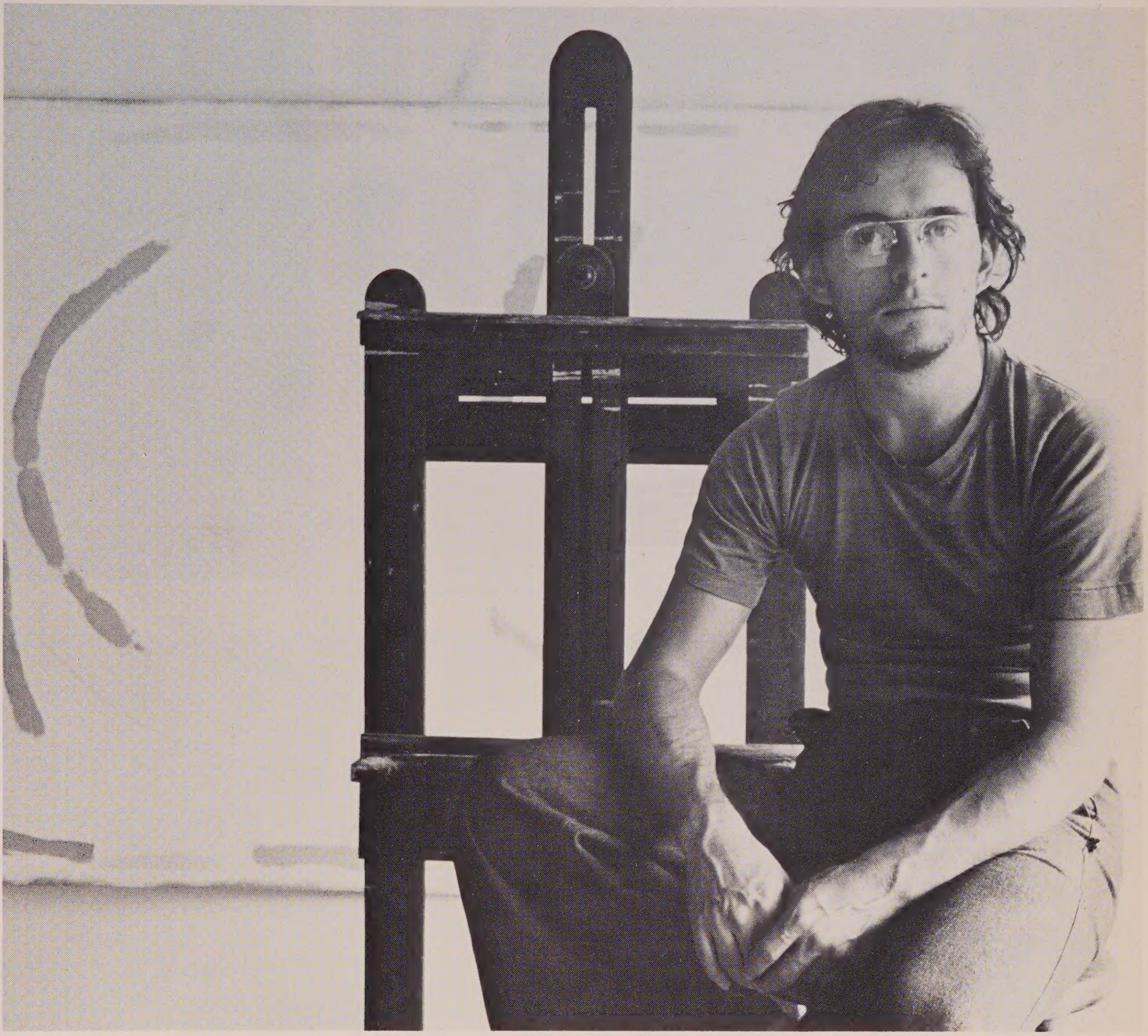


Photo: Richard Whitter

I work in oils, watercolour, pen and ink, gouache, chalk, scratch board—whatever seems necessary. My intuitions bend to the materials I use, and my materials reflect the changing needs of my emotions. Through my work I express my wonderment in the magic of the universe about me. I create images that are particularly human, surface marks that only a human being could make. Lines, dots, shapes, colours, design and patterns in nature and in abstraction, reflecting the dynamics of life are my tools for seeing and working. My art has a very personal sense of humour. At the same time I think of myself as a scientist doing pure research. I enjoy watching myself work, without being very intellectual about my ideas. I am a kind of primitive who enjoys discovering universal images.

Anna Gronau

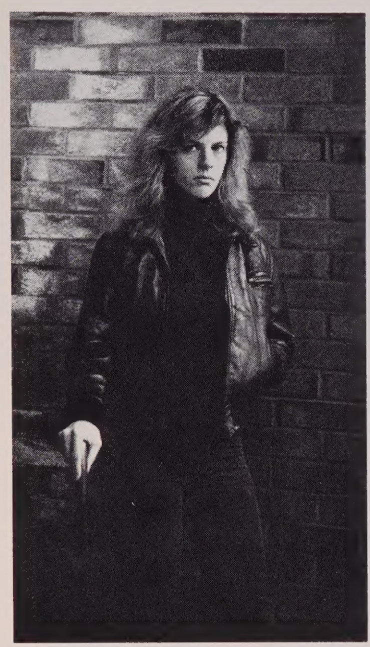
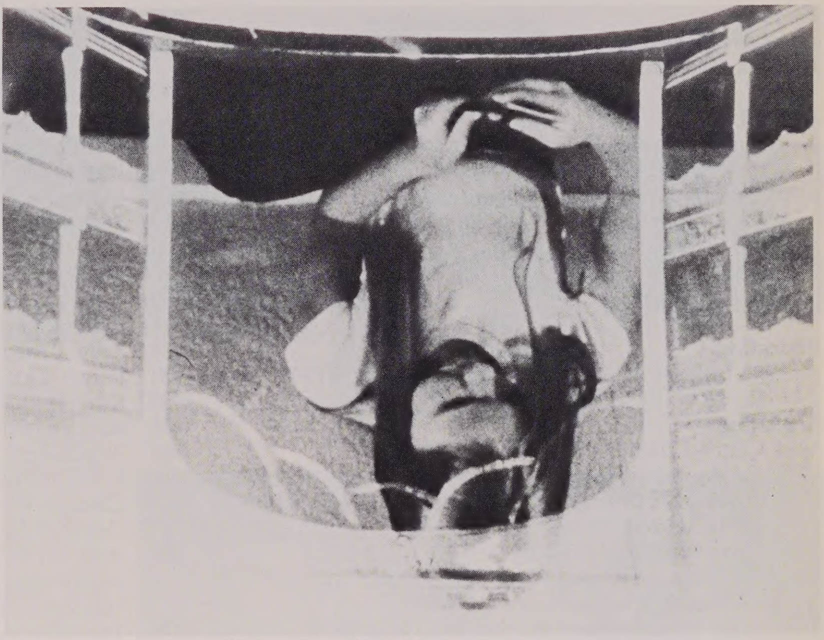


Photo: Edith Steiner



Frame enlargement from *Regards*, 1983, 16mm colour film, 31 min.

Frame enlargement from *Wound Close*, 1982, Super-8 colour film, 8 min.

Frame enlargement from *Regards*, 1983, 16mm colour film, 31 min.

"I find that the paradox of making films as an artist lies in the fact that I am handling a portion of one of the most potent communication systems that exist. The sheer power of mainstream film, however, puts my work in a position of relative marginality that allows me a great deal of freedom in how I use the medium.

"My films are influenced by feminism, although they might not be feminist films per se. Feminisim opens a view of the world that knocks the bottom out of certain kinds of 'objectivity'. It is a clue to the possibility of a multitude of realities."

Anna Gronau

Filmmaking

Workshops

Available to lecture on Film Censorship in Ontario, on Feminism and Experimental Film or on her own work.

Guest Lectures

Canadian Centre of Photography and Film, Toronto: *Sex Politics and Censorship*, 1983
Ontario Library Association, Toronto, *Film Censorship in Ontario*, 1983
A Space, Toronto, *Magic, Witchcraft and Film*, 1983
Canadian Images Film Festival, Peterborough, *Formal Film by Women*, 1982

Education

Ontario College of Art, Toronto, AOCA, 1969-1973

Screenings

1984 Zøne Cinema, Hamilton
1983 Millennium Film Workshop, New York
1983 Canadian Images Film Festival, Peterborough
1983 Off Centre Centre, Calgary, Alberta
1983 The Funnel, Toronto
1983 Women's Cultural Building, Toronto, *Womanfilm Festival*
1983 The Funnel, Toronto, *O.A.A.G. Symposium: What's New About the New Art*
1983 Video Femmes Women's Film Festival, Quebec, P.Q.
1982 The Rivoli, Toronto
1982 Academy of Art, Hamburg, West Germany
1982 Arsenal, West Berlin
1982 Cine Maison des Beaux Arts (Cine MBXA), Paris, France
1982 London Filmmakers' Co-op, London, England
1982 Aorta, Amsterdam, Netherlands
1982 Av-Geschoss, West Berlin
1982 Metro Media, Vancouver, B.C.
1982 Millennium, New York
1982 Southwestern Alternate Media Project, El Paso, Texas
1982 The Funnel, Toronto
1981 Fanshawe College, London, Ontario
1981 Open Space Gallery, Victoria, B.C.
1981 Zøne Cinema, Hamilton
1981 Forest City Gallery, London, Ontario
1981 Kingston Artists' Association Inc.
1981 National Film Theatre, Kingston
1981 Art Gallery of Ontario, Toronto
1980 C.F.I., Canadian Film Group, Ottawa
1980 Chicago Filmmakers, Illinois
1979 Detroit Film Project, Michigan
1979 Ann Arbor Film Co-op, University of Michigan
1979 Southwestern Alternate Media Project, Houston, Texas
1979 The Funnel, Toronto
1979 Festival of Festivals, Toronto
1979 Le Cinema Parallele, Montreal, P.Q.
1979 Ontario College of Art, Toronto
1979 Arts' Sake Inc., Toronto
1978 The Funnel, Toronto

Filmography

Maple Leaf Understory	1978	16mm	colour	silent	10 min.
In-Camera Sessions	1979	Super-8	colour	sound	5 min.
Wound Close	1982	Super-8	colour	sound	8 min.
Aradia	1982	Super-8	colour	sound	2½ min.
Regards	1983	16mm	colour	sound	31 min.

Janice Gurney

Photo: Andy Patton

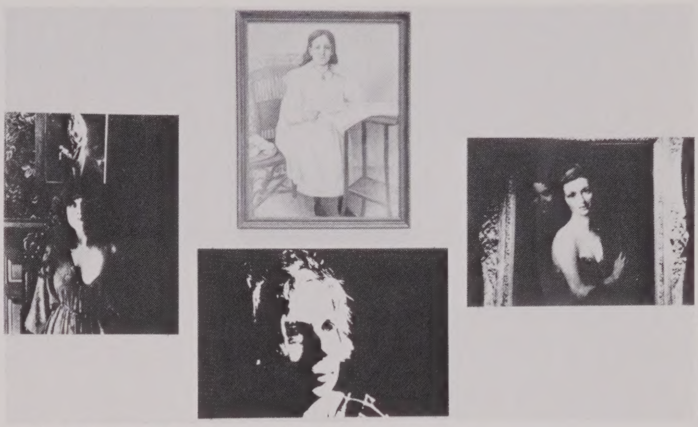


Photo: Cheryl O'Brien

For the Audience, 1986, photostats and found painting, 111.7 x 193 cm

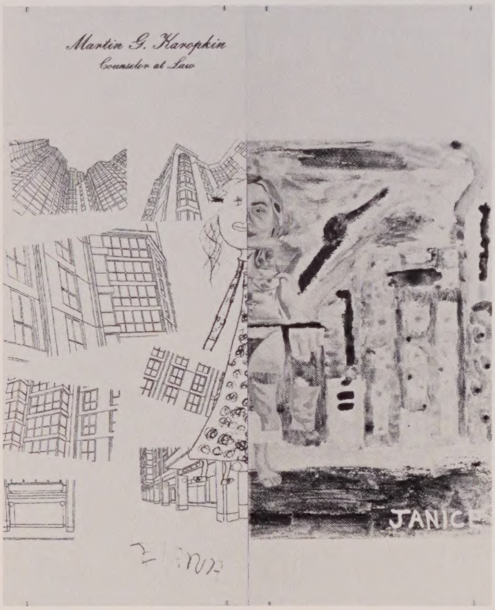


Photo: Isaac Applebaum

Simultaneous Visions (Drawing of Me by Elana, Age 8/Painting of Winnipeg by Me, Age 8), 1985, acrylic on photographs, detail 182.8 x 149 cm

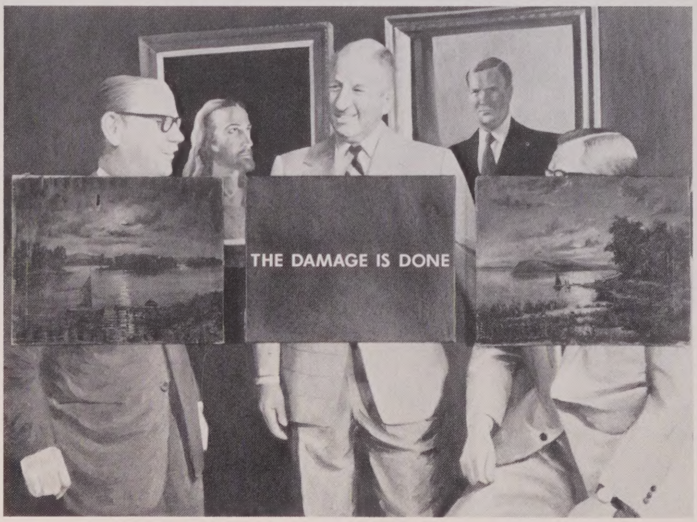


Photo: Cheryl O'Brien

The Damage is Done, 1986, painting and found paintings mounted on painting *The Upper Room* by Joanne Tod, 124.4 x 167.6 cm

My work is about location, continuity, and connection. For some time my concern has been to make connections with others by examining their experiences and the methods used to communicate them. I work with already existing images from media sources or with the actual work of other artists. When working with these images, I can extend and alter their meanings by the insertion or overlay of other found or constructed images or texts.

My working process may involve painting, photography, and photostatic enlargement. Plexiglas has also become an important material for me because of its transparent and reflective surface. I structure a completed work from a number of individual parts which are put together to form a matrix of identitites, wherein I try to locate myself.

Janice Gurney

Painting, photography and photostats

Workshops

Available for lectures on the work of Toronto artists; on YYZ Artists' Outlet in Toronto and its programming and goals; and on her own work and development.

Teaching Experience/Guest Lectures

Ontario College of Art, Toronto, Visiting Artist, 1986
Simon Fraser University,Centre for the Arts, Burnaby, British Columbia, Sessional Instructor/Guest Lecturer, 1984
Emily Carr College of Art and Design, Vancouver, British Columbia, Guest Lecturer, Painting and Photography Divisions, 1984
The Rivoli, Toronto, *The Practice of Pictures: Representation in Toronto Art*, Panelist, 1984
Three Schools, New School classes, *Narrative Painting* at Artists' Workshop, Toronto, 1980-81
Nova Scotia College of Art and Design, Halifax, Guest Lecture, 1980
Winnipeg Art Gallery, Manitoba, Drawing Instructor (Adults), 1974-75

Education

University of Manitoba, Winnipeg, B.F.A. Honours, 1973

Solo Exhibitions

1986 Mount Saint Vincent University Art Gallery, Halifax, Nova Scotia: *For the Audience*
1986 Struts Gallery, Sackville, New Brunswick: *The Damage is Done*
1986 Wynick/Tuck Gallery, Toronto: *The Damage is Done*
1984 Simon Fraser University Downtown Gallery, Burnaby, British Columbia: *The Damage is Done*
1984 YYZ Gallery, Toronto: *Reparations*
1981 Anna Leonowens Gallery and Nova Scotia College of Art and Design, Halifax, : *The Battle of the Somme*
1981 YYZ Gallery, Toronto: *The Battle of the Somme*

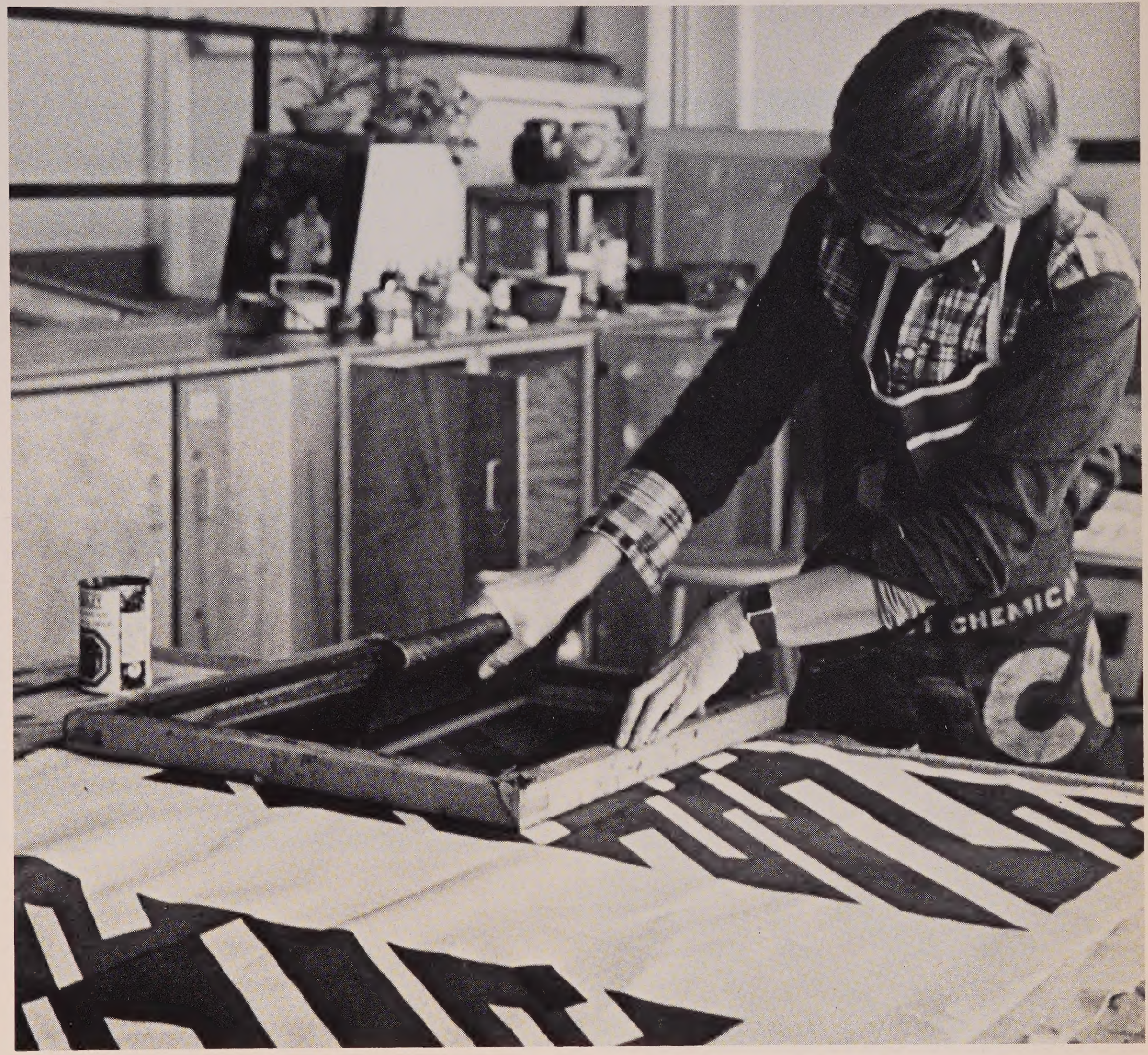
Selected Group Exhibitions

1986 Embassy Cultural House, London, Ontario: *YYZ World Tour 86*
1986 YYZ/The Funnel Gallery, Toronto: *In a Different Voice*
1986 Powerhouse Gallery, Montreal, Quebec: *Je, Tu, Elle*
1985 Coburg Gallery, Vancouver, British Columbia: *Photographic Memory*
1985 (N)On-Commercial Gallery, Vancouver, British Columbia: *Urban Circuit* (YYZ Exchange Exhibition)
1985 Mackenzie Art Gallery, Regina, Saskatchewan: *Production/Reproduction*
1985 Walter J. Phillips Gallery, Banff, Alberta: *She Writes in White Ink*
1985 Wynick/Tuck Gallery, Toronto: *Gallery Artists*
1984 YYZ Gallery, Toronto, and 49th Parallel Centre for Contemporary Canadian Art, New York: *Subjects in Pictures*
1984 Embassy Cultural House, London: *International Women's Coalition*
1983 S.L. Simpson Gallery, Toronto: *Photographic Sources*
1983 A.K.A., Saskatoon, Saskatchewan: *Grain*
1983 A Space, Toronto: *Production/Reproduction*
1983 Women in Focus, Vancouver, British Columbia: *The Parisian Laundry*
1983 Eye Level Gallery, Halifax, Nova Scotia: *Department for the West*
1982 Open Space, Victoria, British Columbia: *Representation as a Kind of Absence*
1982 YYZ Gallery, Toronto: *YYZ Monumenta*

Bibliography

Carroll, Nancy. "Janice Gurney: YYZ." *Vanguard*, March 1981, vol.10, no.2, pp.36-37.
Corbeil, Carole. "Gurney confronts the masculine gaze." *The Globe and Mail* (Toronto), 13 March 1986.
Dault, Gary Michael. "Reading Philip Monk." *Canadian Art Magazine*, Winter/December 1984, vol.1, no.2, pp.70-73.
Doyle, Judith. *In a Different Voice*. Toronto: YYZ Gallery, 27 January-27 February 1986, (exhibition catalogue).
Gagnon, Monika. "Janice Gurney, Wynick Tuck Gallery." *Parachute*, June, July, August 1986, no.43, p.39.
Grenville, Bruce. *For the Audience*. Halifax, Nova Scotia: Mount Saint Vincent University Art Gallery, 1986 (exhibition catalogue).
Guest, Tim. "Janice Gurney: The Damage is Done." *Canadian Art Magazine*, Spring/March 1986, vol.3, no.1, pp.94-95.
Knight, Katharine. "Representation as a Kind of Absence." *Vanguard*, February 1983, vol.12, no.1, p.36.
Lebredt, Gordon. "Me and My Maculations." *C Magazine*, Summer 1986, no.10, pp.14-19.
Mays, John Bentley. "Photographic sources at the S.L.Simpson Gallery." *The Globe and Mail* (Toronto), 22 December 1983.
Miles, Geoff. "Janice Gurney, Wynick/Tuck Gallery." *Vanguard*, Summer 1986, vol.15, no.3, p.42.
Monk, Philip. "Axes of Difference." *Vanguard*, May 1984, vol. 13, no.4, pp.10-14.
Monk, Philip. "Janice Gurney: YYZ." *Art Express*, May 1981.
Monk, Philip. "Subjects in Pictures." *Parachute*, December, January, February 1984-85, no. 37, pp.14-23.
Monk, Philip. *Subjects in Pictures*. Toronto: YYZ Gallery, 24 September – 13 October 1984 (exhibition catalogue).
Monk, Philip. "Production/Reproduction." *Vanguard*, February 1984, vol.13, no.1, p.53.
Patton, Andy. "Civil Space." *Parachute*, June, July, August 1983, vol.31, pp.20-25.
Production/Reproduction. Toronto: A Space, 1983 (exhibition catalogue).
Tousley, Nancy. "Show based on female experience." *Calgary Herald*, 17 May 1985.
Tuer, Dot. "To Speak of Difference." *Parachute*, June, July, August 1986, no.43, pp.41-43.

Gunnel Hag



The medium in which I work is silk-screen printing on fabric.

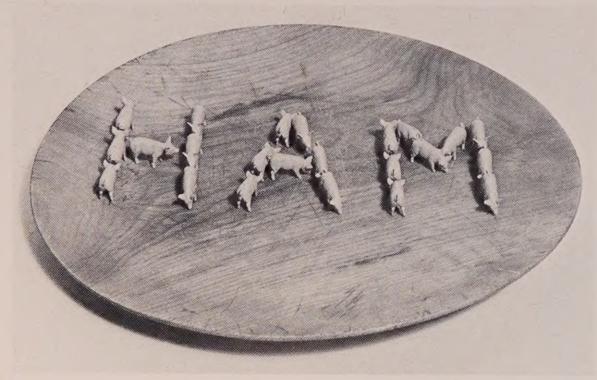
Our everyday life is filled with surface pattern. Yet despite its enormous impact, textile printing is a relatively "undiscovered" medium for the artist. Consequently a prime motivation in my present work is simply discovering and experimenting in this area as an artist. I find silk-screen printing overlapping and communicating in both the textile area and the fine arts. I therefore see textile printing as of interest not only to the artist working in fibre, but also to those in the fine arts.

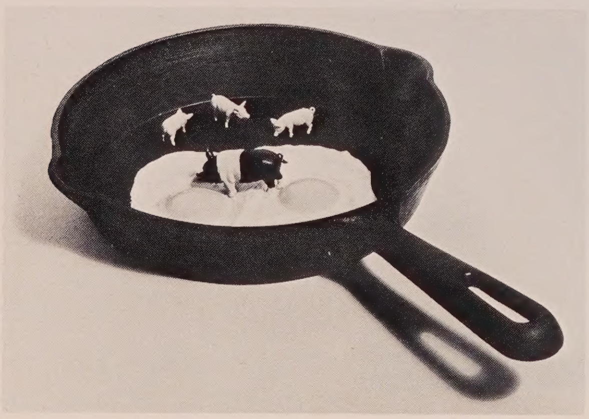
In my own work, and in my teaching, I am concerned with gaining a thorough awareness of a variety of techniques, an understanding of the mechanics of repeat designs, as well as an emphasis on aesthetic concerns.

In exploring the tools and techniques of silk-screen printing I have over the last few years produced wall-hangings, stuffed three-dimensional fabric forms, repeat designs for production fabrics (yardage for such things as curtains, sheets, clothing), scarves, oven-mitts, aprons, T-shirts, etc. At the moment I am interested in creating free-hanging sculptural forms.

I would describe my work as having a strong impact—the designs themselves are mostly hard-edged with a flow, a tension in the direction and interaction of the image. A plentiful use of strong colours creates a brightness, vibrancy, boldness and yet an essential simplicity.

Barbara Hall





Photos: Harold Robinson

Photo: Gary Greenwood

There are a number of things that intrigue me about making art, such as seeing the relationships within any given visual 'thing,' whether it is an art object, a view out a window, a pattern in a rug, and then realizing that some of these relationships are to be found in a great variety of contexts. I am also intrigued by what I see in my own work when I compare earlier work with recent work. There again, I recognize relationships and visual elements which recur from time to time, almost of their own free will. I feel I am always learning something, or seeing something in a way I haven't seen it before. Most of my work is in drawing or printmaking (screenprinting, etching, lithography). I began the screenprinting during a period when my primary interest was in colour, and I wanted completely flat, untextured areas of colour that were free of any pencil lines or brush marks. This led to a renewed interest in colour theory and its application.

All my work contains easily recognizable objects sometimes combined in ambiguous ways, mainly having to do with scale or space. Often I become aware, while working on an image, that I am very intrigued with one specific element. This element may then form the basis for a series of new images, and then if several of those develop into ideas for additional images it just goes on and on and on.

Ted Hallman

The aim of the design workshop is to broaden the knowledge of creative or original design within the framework of expanding technical knowledge. Each new area of technique which opens up permits a new range of expression. The workshop constantly moves between these areas of design and technique—opening/integrating. Workshops can take many forms to meet the requests of the group. There are many workshops given in drafting/design due to the great interest in the loom and its potentialities. Other areas of interest are designing and making weaver's garments, developing home furnishing fabrics, designing for industry, card weaving techniques, 'off the loom' or three-dimensional constructions, etc. Whatever the area of study, the student is constantly encouraged to expand his concepts. It is suggested that enrolment for short workshops be held between 14 and 18. Following are some workshop possibilities:

Exploring the Basic Weaves in Drafting and Design;

Four Harness Creative Drafting with Loom Experience (at least three days);

From Four to Eight Harnesses—Design/Drafting/Weaving;

Continuous Warp Card Weaving;

Pictorial Designing for Rugs and Tapestries from the Medium of Weaving;

Colour and Design for Weavers;

Weavers' Garments; etc.

Renée Van Halm

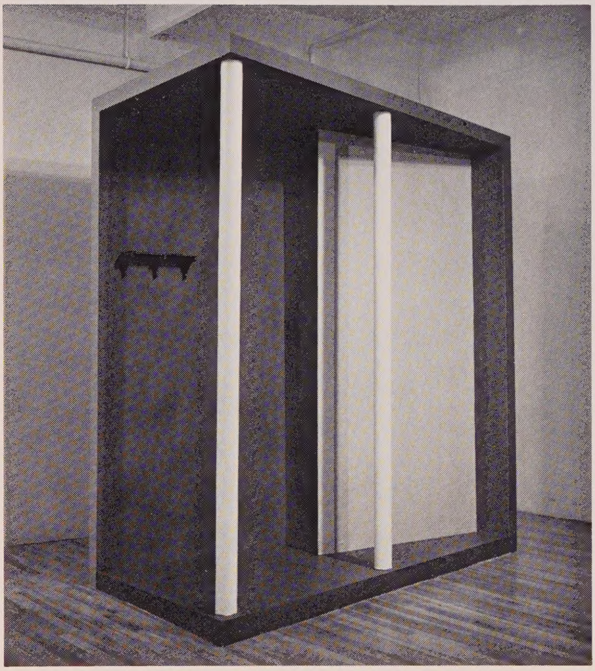
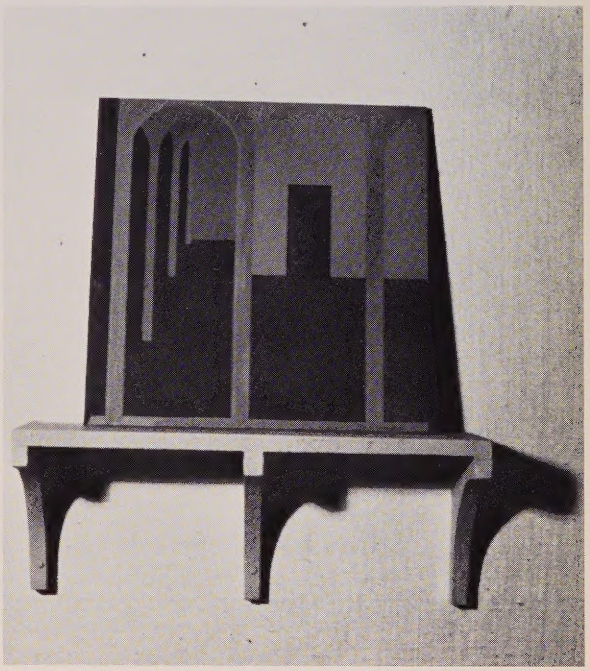


Photo : Sorel Cohen

Backdrop for a set of contemporary characters, 1980, Vehicule, Montreal



Disorder and Early Sorrow 1980, Mount St. Vincent University Gallery, Halifax

Interiors and architecture are very important to me. By applying traditional painterly concerns of colour, light and perspective to existing or constructed three-dimensional structures, I attempt to evoke an altered experience of these various elements from the viewer and an intuitive response to the whole. The spaces are generally transitional zones, passing from one state or location to another and allude to events which do not in fact exist. The vacancy of the spaces invites the viewer to assume the dual role of participant and voyeur. Paintings throughout the history of art, particularly those which contain architectural backgrounds, have been used as sources for my works. By eliminating the characters, I am able to focus my attention on the settings and their accoutrements which establish the tenor of the picture. I then translate this information into my ideas of contemporary equivalents. My paintings and drawings serve as reference points for the large constructions, which are also derived directly from the original historical art work.

RENÉE VAN HALM

Installations (steel shelves and rods combined with painted three-dimensional structures) and painting (acrylic)

Workshops

Available for workshops in multi-media, painting and drawing

Teaching Experience

York University, Toronto, Drawing, 1980
Nova Scotia College of Art and Design, Drawing and Printmaking, 1980
York University, Toronto, Drawing, 1979
Concordia University, Montreal, Introductory Studio, 1977-78
Montreal Museum School of Fine Arts, Printmaking, 1976-77

Education

Concordia University, Montreal (M.F.A.) 1977
Emily Carr College of Art, Vancouver, British Columbia, 1975

Recent Exhibitions

1980 Sir George Williams Art Galleries, Concordia University, Montreal: *Gaining Access*
1980 Mount St. Vincent University Art Gallery, Halifax, Nova Scotia: *Three Situations*
1980 Vehicule, Montreal: *Five Sculptors*
1980 Mercer Union, Toronto: *Interior Projections*
1980 Optica, Montreal: *Site Lines*
1979 Mercer Union, Toronto
1979 Galeria Blu and Dov'e la Tigre, Milan, Italy: *20 X 20, Italia/Canada*
1978 A.C.T., Toronto: *Black*
1978 A.C.A. Gallery, Calgary: *1st Biennale of Prints and Drawings*
1978 Optica, Montreal: *Artists' Polaroid Show*
1978 1591 Clark, Montreal: *Studio Projects*
1978 The Workshop, Montreal: *Non-Silver Print Show*
1977 Powerhouse, Montreal: *Biassed Works*
1977 Sir George Williams Art Galleries, Concordia University, Montreal
1977 Provincetown, Rhode Island: *Space Window*
1977 Saidye Bronfman, Montreal: *1st Biennale of Quebec Artists*
1977 Institut d'Art contemporain, Montreal: *03 23 03 Project Proposal*
1977 National Gallery of Canada, Ottawa: *03 23 03 Project Proposal*
1977 Pumps, Vancouver
1976 Musée d'Art contemporain, Montreal: *III Dessins du Quebec,* (travelled by National Gallery of Canada)

Rick Hancox

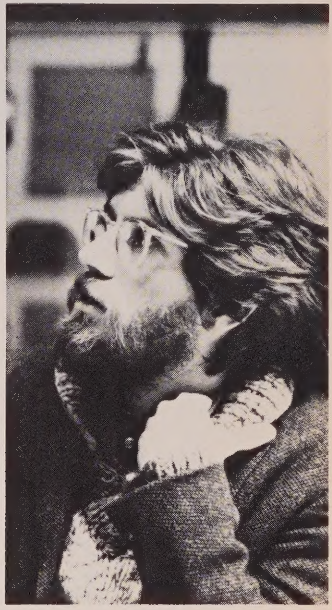
Photo: Debbie Samuel

I am most interested in bringing my films to the community because they relate those kinds of intimate situations we all share, yet seldom see treated realistically on the screen.

Anyone with a home movie camera has the potential for a special kind of communication, but too often we are embarrassed by it. Perhaps commercial films have blinded us to the artistic wealth and humour in our own lives as individual Canadians. Yet the very first films were home movies. They're a natural part of film history. Similarly, their archetypal revelations make an invaluable collective record of our history as human beings, and I tend to think if the Greeks or Romans had home movies, we'd prefer them to Hollywood's re-enactments.

My previous work included poetry and music, and other kinds of filmmaking, but now I am involved in a professional exploration of this 'home movie' material of life, with a view to shaping it artistically so it strikes a kind of universal chord. I call it 'personal documentary,' as opposed to simply 'personal film,' because it is more direct and closer to that same motivation of home moviemakers defeating time, the last frontier confronting our survival instinct.

Noel Harding



Speaking as the experience of the world, an artist develops the awareness and craft to transfer himself. Video is a maturing medium; its concerns vary from sociological documents to personal diaries.

Art video has yet to find its potential audience, while much of the work created benefits and rewards the experience and awareness of the audience. The potential of expression within the medium, for example, its ability to express self and the possibility that the self would be available for all to see, will effect a richness upon our culture.

The medium can act as an analogy, as poetry, painting, drawing, or sculpture; as an abstract, a realism, a conceptuality, or even in the form of a novel, a short story, or as a continuous event. The medium will attain integrity as intellectual and aesthetic experience are realized.

My own work casts among these areas: video as a novel, as a continuous event; as an instantaneous image; and as an element of image-sculpture.

I am not concerned with the fact or technical facts of video equipment; rather my concern is with idea and ideas, and their actualizations within and through the medium.

1. Idea—art, creativity, self

2. Awareness—self-realizing, seeing, concerning and knowing thoroughly the abilities and potentials of the medium.

3. Craft—the ability physically to transfer idea and awareness into the fact of an artwork.

Simon Harwood

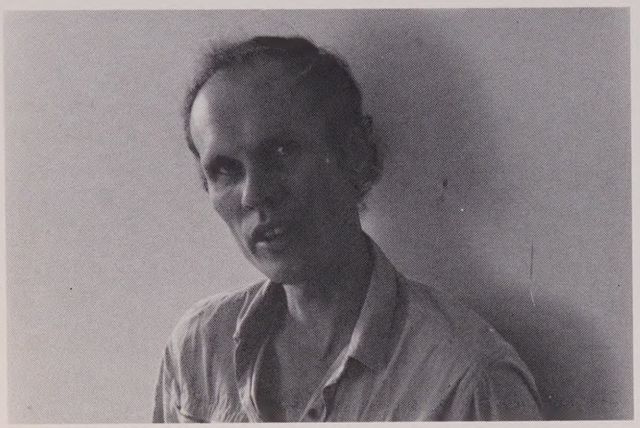
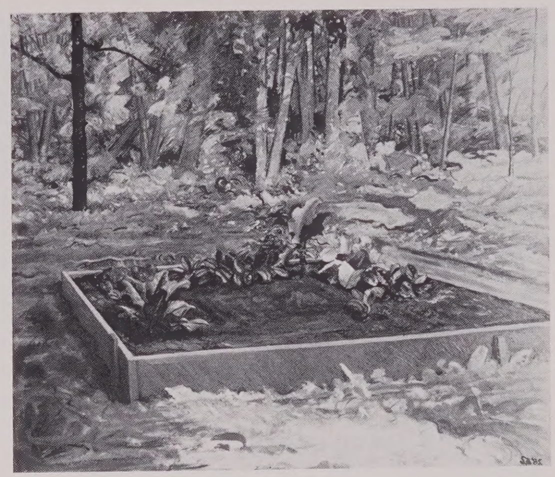
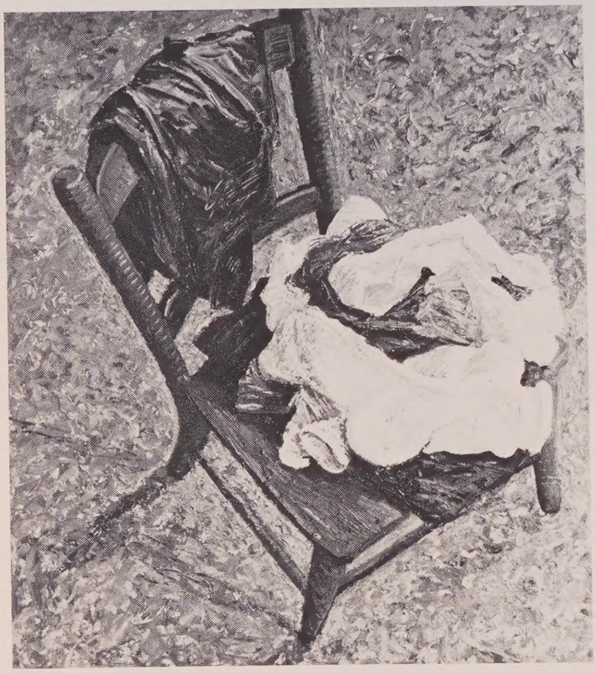


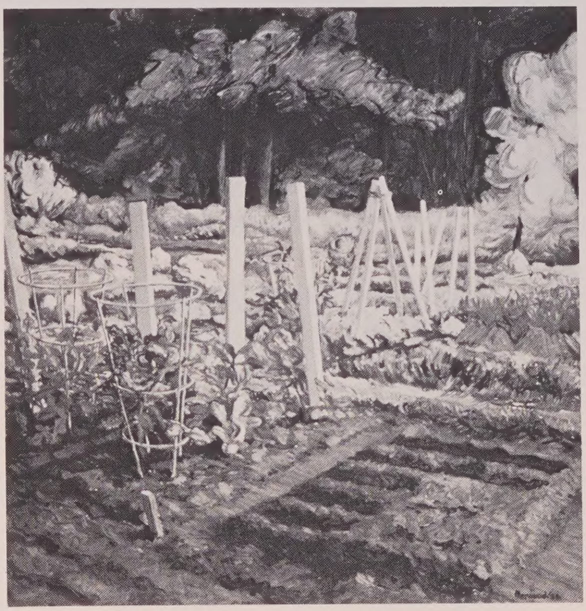
Photo: Jim Picco



Untitled, 1985, oil on canvas, 52.4 x 182.9 cm



Untitled, 1985, oil on canvas, 86.4 x 76.2 cm



Untitled, 1985, oil on canvas, 121.9 x 116.8 cm

Nature has many faces: hostile, friendly, awesome, intimate, wild and tame, but ultimately it is inconceivable extending through the universe and beyond. However, we can cultivate a corner, a garden, a place to dwell or return to from the wilder state outside; a place to grow not only flowers but vegetables too, for nourishment after excursions into the "other."

But then we have the work of painting. We march off in one direction and meet ourselves approaching from the other. Painting contains, on the one hand, the urge to play in the mud and, on the other, to build finely wrought structures. There is also the shock of experience in front of the object versus the more detached feeling away from it, in the studio. The first uses the world as a model, the second uses the material gained from the world as a model, and both share in the experience of the getting.

Drawing from life has always been part of my method — an attempt to have an authentic, unmediated experience, in time. Working in the studio, after the fact, enables me to reenter the material at leisure and move around within it.

It's a question of balance, moving between what is inside and what is outside, between the subjective and the objective, both in an individual work and also over time in a number of works.

Simon Harwood

Painting and Drawing

Workshops
Available to conduct workshops in painting in the presence of the object. Also willing to provide a presentation on his own work.

Teaching Experience
University of Toronto: Painting Instructor, 1984-85
Swansea Public School, Toronto: Ontario Arts Council, Creative Artists in Schools, 1985
Art Gallery of Ontario, Toronto: Painting and Drawing Instructor 1983-85
Temple University, Philadelphia, Pennsylvania: Graduate Teaching Assistant, Drawing and Basic Design, 1972-74

Education
Middlesex Polytechnic, London, England: Art Teacher's Certificate, 1975
Temple University, Philadelphia, Pennsylvania: M.F.A., 1974
Hornsey College of Art, London, England: B.A., 1972

Solo Exhibitions

1984	Art Gallery of Ontario, Toronto (circulating Contact exhibition); Cambridge Library/Gallery, Preston Branch; W.B. Lewis Public Library, Deep River; The Temiskaming Art Gallery, Haileybury; The Lindsay Gallery; Atikokan Centennial Museum: *Simon Harwood: Still Life in Relief*
1983	Gallery Quan, Toronto: *Simon Harwood: Paintings*
1982	The Funnel Gallery, Toronto: *Paintings*

Group Exhibitions

1985	Garnet Press, Toronto: *Lassoed Event*
1984	The Edmonton Art Gallery, Alberta: *Images: New Representational Art*
1984	Gallery 101, Ottawa: *Desire*
1983	Gallery Quan, Toronto: *Figures Drawn from a Group*
1982	Gallery Quan, Toronto: *Miniatures*
1982	YYZ Gallery, Toronto: *YYZ Monumenta*
1982	Gallery Quan, Toronto: *Aspects of Drawing*
1981	ChromaZone, Toronto: *Small Works*

Awards/Grants
Canada Council Grant,1984
Ontario Arts Council Grant, 1982

Collections
Imperial Oil Limited
Private Collections

Bibliography

Coleman, Victor. "The End of Intelligent Art: The 1st Monumenta." *Vanguard,* December/January 1982/83, vol.11, nos.9/10, pp.16-17.
Dault, Gary Michael. "Simon Harwood, Gallery Quan." *Vanguard*, September 1983, vol.12, no.7, p.40.
Harwood, Simon. "Edward Adamson Collection, Art Gallery of Ontario, Toronto" *Vanguard*, Summer 1984, vol.13, nos.5/6, p.52.
Leon, Pierre. "Feist, Reid et Harwood: Trois visions du monde." *L'Express* (Toronto), 26 April 1983.
Mays, John Bentley. "Harwood leans to conservatism." *The Globe and Mail* (Toronto), 23 April 1983.
Mays, John Bentley. "Monumenta: promising but haunted." *The Globe and Mail* (Toronto), 11 September 1982.
Mays, John Bentley. "We were sick of the dirty little Polaroid." *The Globe and Mail* (Toronto), 22 January 1983.
Schratz, Paul. "Practical and abstract art at Temiskaming Art Gallery." *Northern Daily News* (Kirkland Lake), 17 March 1984.

Jamelie Hassan

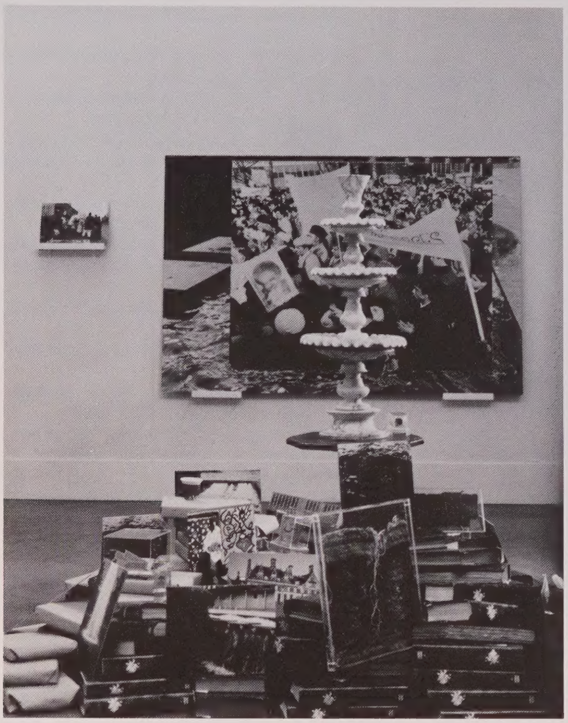


Photo: Patricia Holdsworth

Satanic Verses, 1990, marble fountain, colour photos, objects, brown paper books, colour xerox, 20' x 20' x 15'

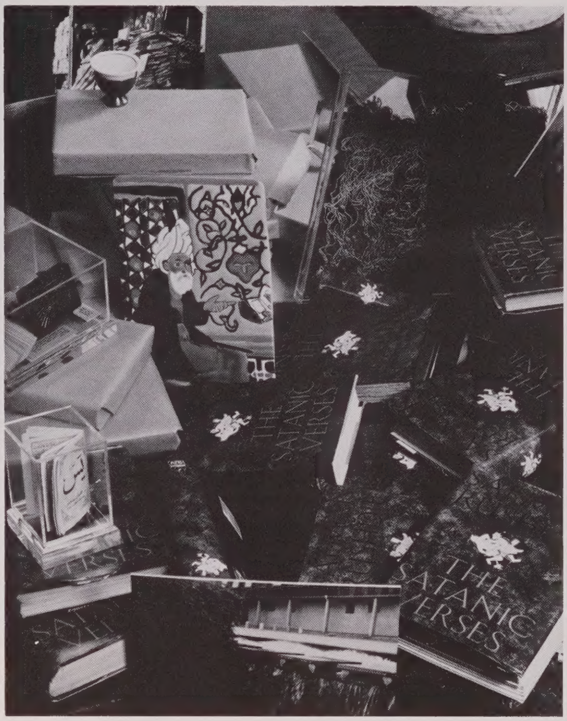


Photo: Patricia Holdsworth

Satanic Verses (detail), 1990, colour photos, objects, books,

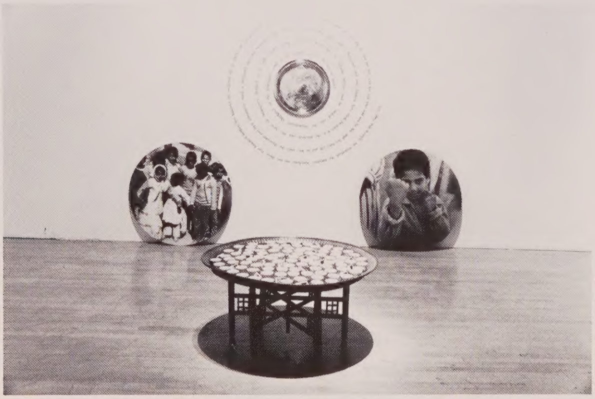


Photo: Doug Clark

Midnight's Children, 1990, brass table and plate, colour photos, china cups, text, ceramic books, 18' x 18' x 18'

Photo: Brenda Wallace

Much of my work is a spin-off from reading and travelling. Of paramount importance recently have been writing/reading/learning—the ways in which the written word interacts with political, religious, familial and historical realities to affect the creative and social production of the individual.

From works like *Meeting Nasser* to the more recent installations dealing with the Salman Rushdie case, my focus has been my own critical examination of cultural identity and its possibilities for expression within climates of repression. I am trying to address the gap between western, stereotypical, frequently media-generated attitudes toward the east and the reality. In this respect, increasing visibility in educational institutions of artists that work from a different cultural and geopolitical perspective has become vital. As an independent artist working within the London community, I have spent a large part of my time supporting other artists and opening up possibilities for collaborative projects among artists, institutions and other groups.

Jamelie Hassan

Mixed media installation (video, photography, painting)

Workshops

Available for workshops dealing with mixed media approaches to art and learning and discussions of issues of identity as they relate to political and cultural realities.

Selected Teaching Experience/Guest Lectures

University of Saskatchewan and the Mendel Art Gallery, 1992
Columbia University, New York, 1992
University of British Columbia, 1992
Connexion Gallery, Fredericton, 1992
University of Ottawa, 1991
Euclid Theatre, Toronto, 1991
Queen's University, Kingston, 1991
Concordia Art Gallery, Montréal, 1991
Metro Labour Education Centre, Toronto, 1991
Emily Carr College, Vancouver, 1991, 1985
Mount St. Vincent Gallery, Halifax, 1991
York University, Toronto, 1990
The Edmonton Art Gallery, 1990
University of Guelph, 1990, 1980
University of Saskatchewan, Saskatoon, 1990
Concordia University, Montréal, 1989
The Banff Centre School of Fine Arts, Alta., 1987, 1989
DIA Art Foundation, New York, 1989
University of Leeds, England, 1989
Galerie Powerhouse, Montréal, 1989, 1985, 1983
Ekcoe Public School, Glencoe, Ontario, 1985
Nova Scotia College of Art & Design, Halifax, 1985
Thunder Bay Art Association, 1977
Red Rock High School, Ontario Arts Council, Creative Artists in Schools Program, 1977

Education

University of Mustansyria, Baghdad, Iraq, 1978-79
University of Windsor, 1969
École des Beaux-Arts, Beirut, Lebanon, 1967-68
Academy of Fine Arts, Rome, Italy, 1967

Selected Solo Exhibitions

1992 OR Gallery, Vancouver: The Conference of the Birds
1991 Presentation House Gallery, Vancouver, B.C.: *Two Women in One*
1990 Dunlop Art Gallery, Regina: *Inscription*
1988 Mercer Union, Toronto: *vitrine 448*
1985 The Music Gallery, Toronto, and Eye Level Gallery, Halifax: *The Oblivion Seekers*
1985 Mount St. Vincent University Art Gallery, Halifax: *Primer for War*
1984 London Regional Art Gallery, Ontario: *Recent Work*
1983 Galerie Powerhouse, Montréal: *Lebanese Tiles*
1982 S.A.W. Gallery, Ottawa
1982 Yarlow/Salzman Gallery, Toronto: *Recent Work*
1982 Galleria Fonapas, Merida, Yucatan, Mexico
1981 McIntosh Gallery, London, Ontario: *Jamelie Hassan: Recent Work*
1981 White Water Gallery, North Bay: *A Voyage Across Injustice*
1980 Kingston Artists' Association Inc.
1980 Forest City Gallery, London, Ontario: *Beyrouth—Is War Art?*
1979 Society of Iraqi Artists, Artist Union Hall, Baghdad, Iraq
1974 Forest City Gallery, London, Ontario: *Jamelie Hassan*
1971 Studio Exhibition, London, Ontario

Selected Group Exhibitions

1992 Fort Erie Friendship Centre: *Two-Row Wampum Project*
1992 S.A.W. Gallery, Ottawa: *Access Denied*
1992 McIntosh Gallery, London, Ontario: *Travelling Theory*
1992 Museet For Fotokunst, Odense, Denmark (circulating to 1994); Norrkopings Konstmuseum, Sweden; Oulun Taidemuseo, Oulu, Finland; Museum of Art, Helsinki, Finland; Kunstnernes Hus, Oslo, Norway; and Museum Folkwang, Essen, Germany: *Real Stories*
1992 Jordan National Gallery of Art, Amman: *Travelling Theory*
1991 Grey Art Gallery and Study Center, New York University (circulating to 1993); Museum of Fine Arts, Boston; Walker Art Centre, Minneapolis; Madison Art Center, Wisconsin; Center for Fine Arts, Miami; Allen Memorial Art Museum, Oberlin, Ohio; and North Carolina Museum of Art, Raleigh: *Interrogating Identity*
1991 A Space, Toronto: *Okanata*
1991 Harbourfront Gallery, Toronto; Earth Spirit Festival: *Colour of Freedom '91*
1991 CIAC (Centre International d'Art Contemporain), Montréal: *War, Media and 'The New World Order'*
1991 Artcite Inc., Windsor: *In Control*
1990 YYZ Artists' Outlet and Wynick-Tuck Gallery, Toronto: *The Salvage Paradigm*
1990 The Edmonton Art Gallery: *Dangerous Goods: Feminist Visual Art Practices*
1990 The Power Plant, Toronto: *Commitment*
1990 The Alternative Museum, New York: *A Tale of Two Cities, Belfast/Beirut*
1989 Galerie Powerhouse, Montréal (circulating 1989-91); Contemporary Art Gallery, Vancouver; London Regional Art and Historical Museums, Ontario: *Legitimation*
1989 Optica, Montréal (circulating): *The Zone of Conventional Practice and Other Real Stories*
1989 Art Gallery of Windsor: *1989 Southwest Biennial*
1988 Casa de las Americas, Havana: *Havana/London Exchange*
1988 A Space, Toronto: *Nationalisms: Women and The State*
1987 Walter Phillips Gallery, Banff and Art Gallery of Windsor: *Reconnaissance: Three Panoramic Views*
1987 Presentation House, Vancouver (circulating): *Active Process*
1987 Memorial University Art Gallery, St. John's, Nfld. (circulating): *The Diary Exhibition/Journaux Intimes*
1987 McIntosh Gallery, London: *A Celebration of the Human Spirit*
1986 The Gallery, University of Toronto, Scarborough College Campus: *Patio, Lawn, Slope*
1986 National Gallery of Canada, Ottawa: *Songs of Experience*
1986 Centre Culturel Wallonie, Brussels; Musée d'Art Moderne, Liège, Belgium; Centre Culturel de Knokke, Belgium: *Human Touch/From Canada to Belgium*
1986 YYZ Artists' Outlet, Toronto: *In a Different Voice*
1985 Coburg Gallery, Vancouver: *Photographic Memory*
1985 London Regional Art Gallery, Ontario: *The Artists Collect*
1985 The Art Gallery at Harbourfront, Toronto: *Riot, Calm and Luxury*
1985 The Rivoli, Toronto: *Artists Against U.S. Intervention in Central America*
1985 The Embassy Cultural House, London, Ontario: *6 Days of Resistance—Artists Against Censorship*
1985 The Embassy Cultural House, London, Ontario: *Recent Drawings*
1985 Air Gallery, Tokyo, Japan: *Canadian Video*
1984 Glendon Gallery, Toronto: *Repositioning the Familiar*
1984 YYZ Artists' Outlet, Toronto: *The New City of Sculpture*
1984 McIntosh Gallery, London: *How To Die Twice*
1983 The Embassy Cultural House, London, Ontario: *Disarmament Exhibition*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 Yarlow/Salzman Gallery, Toronto: *7 Artists*
1983 Canadian National Exhibition, Toronto: *Attitudes*
1983 London Regional Art Gallery, Ontario: *London and Area Artists*
1983 Yarlow/Salzman Gallery: *New Directions*
1980 Fonapas Culturel Centre, Merida, Mexico: *London/Merida Exchange*
1980 Art Gallery of Hamilton: *Jamelie Hassan/Tom Benner*
1979 The Gallery/Stratford: *Eleven London Artists*
1978 St. Lawrence College Art Gallery, Kingston: *Forest City Gallery Group Exhibition*
1978 Dalhousie University Art Gallery, Halifax: *3rd Dalhousie Drawing Exhibition*
1977 A Space, Toronto: *Toronto/London Exchange*
1976 London Art Gallery, Ontario: *Selected Sculpture London*
1976 Art Gallery of Hamilton; Kitchener/Waterloo Art Gallery: *Ontario Now*
1976 London Art Gallery, Ontario: *London Painting Now*
1975 Galerie Média Gravures et Multiples, Montréal: *Montréal/London Exchange*
1975 London Art Gallery (circulating): *Young Contemporaries '75*
1975 The Art Gallery at Harbourfront, Toronto: *International Women's Year Exhibition*
1974 Studio Exhibition, London, Ontario: *Small Works*
1972 McIntosh Art Gallery, London

Collections

Art Gallery of Ontario, Toronto
The Art Gallery St. Thomas-Elgin, St. Thomas
Artist Union Hall, Baghdad, Iraq
Canada Council Art Bank, Ottawa
Dalhousie University Art Gallery, Halifax
Embassy Hotel, London
London Life Insurance Company, Ontario
London Regional Art Gallery, Ontario
London Regional Cancer Research Centre, Ontario
McCarthy Tétrault, London, Ontario
McIntosh Gallery, London
National Gallery of Canada, Ottawa
Petro Canada, Ottawa
Ottawa Courthouse and Land Registry Office
University of Mustansyria, Baghdad, Iraq

Dieter Hastenteufel

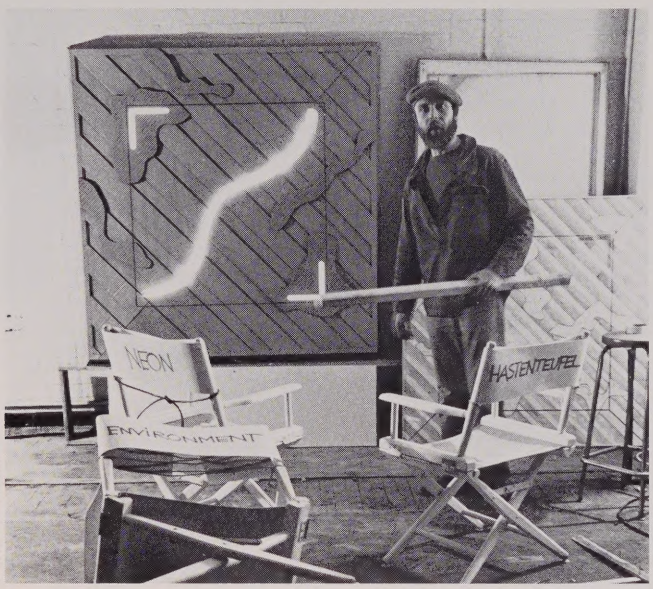
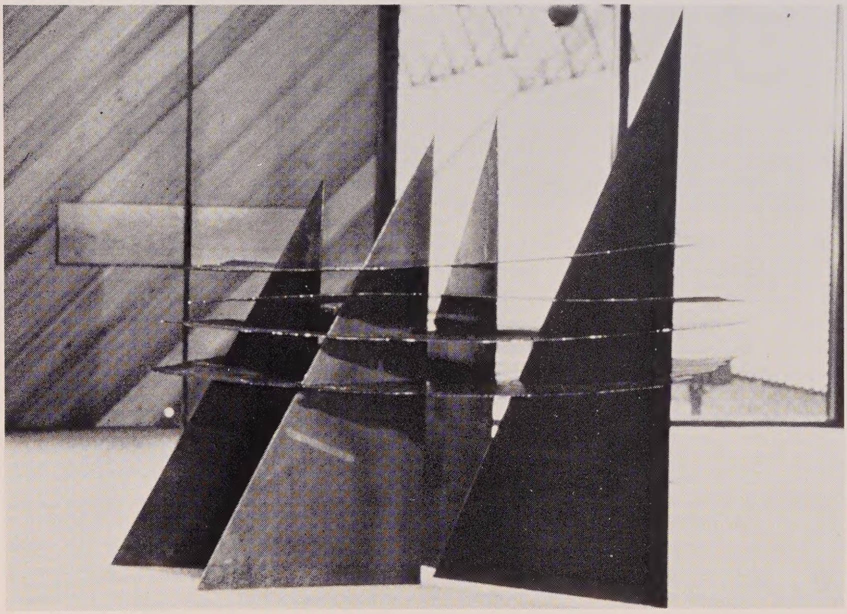
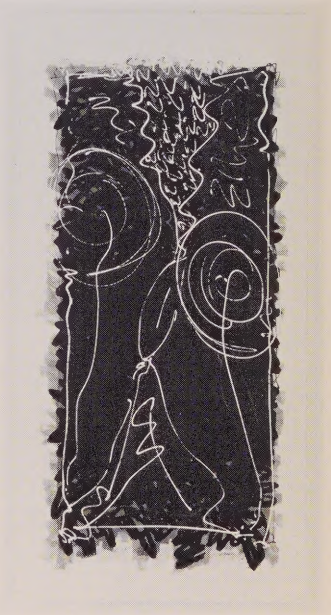


Photo: Tom Gallienne



Sound of Silence, 1979



Foreverus #1, 1979

As an artist in residence at a pipe factory in Oakville (N.S.P.), I worked with clay for several years. More recently, I have been working in steel, having found it more suitable for what I wanted to achieve. I always work an idea first into a drawing and then into a sculpture, painting or environment arrangement. I discovered that a more direct translation from drawing to sculpture was possible by using steel rods; a line remains a line. To highlight this aspect and to add more vibrant colour, I gradually exchanged the steel rods for neon tubes. Now I am combining cardboard and neon. I like the idea of using so-called contradicting materials such as neon and earth, water, snow, wood, marble, or ice cream. I am working towards the integration of neon into landscape.

DIETER HASTENTEUFEL

Sculpture (steel) and painting (acrylic)

Workshops

Available for workshops in sculpture, painting and drawing

Teaching Experience

The New School of Art and Artist's Workshop, Toronto
Sheridan College, Creative Art, Brampton
Dundas Valley School of Art, Dundas
Board of Education Art Classes, Toronto
Mohawk College, Hamilton

Education

Academy of Fine Arts, Stuttgart, Germany, Sculpture and Ceramic Mural, 1965-68
Werkkunstschule, Wuerzburg, Germany, Painting, 1964
Werkkunstschule, Krefeld, Germany, Graphics, 1961
School of Applied Arts, Gelsenkirchen, Germany, Commercial Art, 1958-60

Recent Exhibitions

1981	Factory 77, Toronto
1980	Studio Gallery Nine, Toronto
1980	The Gallery/Stratford: *Art Bank Exhibition*
1980	Gallery 76, Toronto: *Art Bank Exhibition*
1980	Grimsby Public Library and Art Gallery
1980	McMichael Canadian Collection, Kleinburg
1980	McIntosh Gallery, University of Western Ontario, London
1979	Arts Centre Gallery, University of Waterloo
1979	Galerije Obalne, Piran, Yugoslavia
1979	York Gallery, Ottawa
1979	Hamilton Place, Hamilton
1979	Rodman Hall Arts Centre, St. Catharines
1979	Art Gallery of Hamilton
1979	Oakville Centennial Gallery
1978	Wilfrid Laurier University, Waterloo
1978	Studio 3 Gallery, Hamilton
1978	Hart House Art Gallery, University of Toronto
1977	Harbourfront Art Gallery, Toronto: *Rehearsal*
1977	The Horne Chesley Gallery, Liberty Hill, Texas
1977	Oregon State University, Oregon

Collections

Canada Council Art Bank, Ottawa
Art Gallery of Hamilton
Hart House, University of Toronto
Lynnwood Arts Centre, Simcoe
Oakville Centennial/Gairloch Galleries,
Burlington Cultural Centre
McMaster University, Hamilton
National Sewer Pipe Ltd., Clarkson
Sculpture Park, Liberty Hill, Texas
Forma Viva, Sculpture Park, Portoroz, Yugoslavia

Michael Hayden

Photo: Karyn Allen

All artists always have had to deal with their own "here and now" using the tools and modes of perception that their environment embraced as fashionable. Their "product" is expressed within the confines of their society's position in the historic development of civilization. In other words, all artistic conception is a derivative product of the tools available for the artist's expressive output.

Technology is a mirror that reflects the development and presentation of the civilized human condition. It announces to posterity: this is who, where, how and what we are/were. Art and philosophy attempt to tell why. Societies which have long since passed away developed technologies that we still don't fully comprehend; however I am sure that the artists of those times had a more secure concept of the technologies available to them than does today's technocratic investigator.

No contemporary artist has a *full* comprehension of *all* the technologies available to us today. The extent of expertise in all fields of human interest has long since eliminated any recurrence of the Renaissance man—the all-round genius. Each expert now knows *more* about *less* than did men from societies of the past. The symbiosis of *each* of their specializations augments my work.

Like all artists, I deal with my society as I see it. My work is constructed—assembled from parts. I use the tools offered me by my environment. I employ the "high technology" of our times. Yet I am not so beguiled by technology as much as by "show and tell."

I employ systems in my work, and in so doing I employ the experts who know more about what they *do* that I do. My responsibility is to maintain my artistic overview. I am like a band leader who composes his pieces to employ the talents of the members of his group. I have no allegiance to any one technology. I know enough about each area of technology and the vernacular specific to each to be able to describe to a technician what I'd like to do. I use—I'm a Capricorn.

I work without malice or prejudice. It isn't video's fault that there is an abundance of violence on TV. Video only shows how we see ourselves in a different way than does holography, or microfiche, or xerography, or serigraphy, lithography, or intaglio or . . . My pieces work. They perform, they entertain, instruct, demonstrate, illustrate . . . show and tell.

A piece of steel can be made into a sword or a pen, a girder or a spring or some art. I call it as I see it, as I hear it, as I *feel* it.

Nancy Hazelgrove

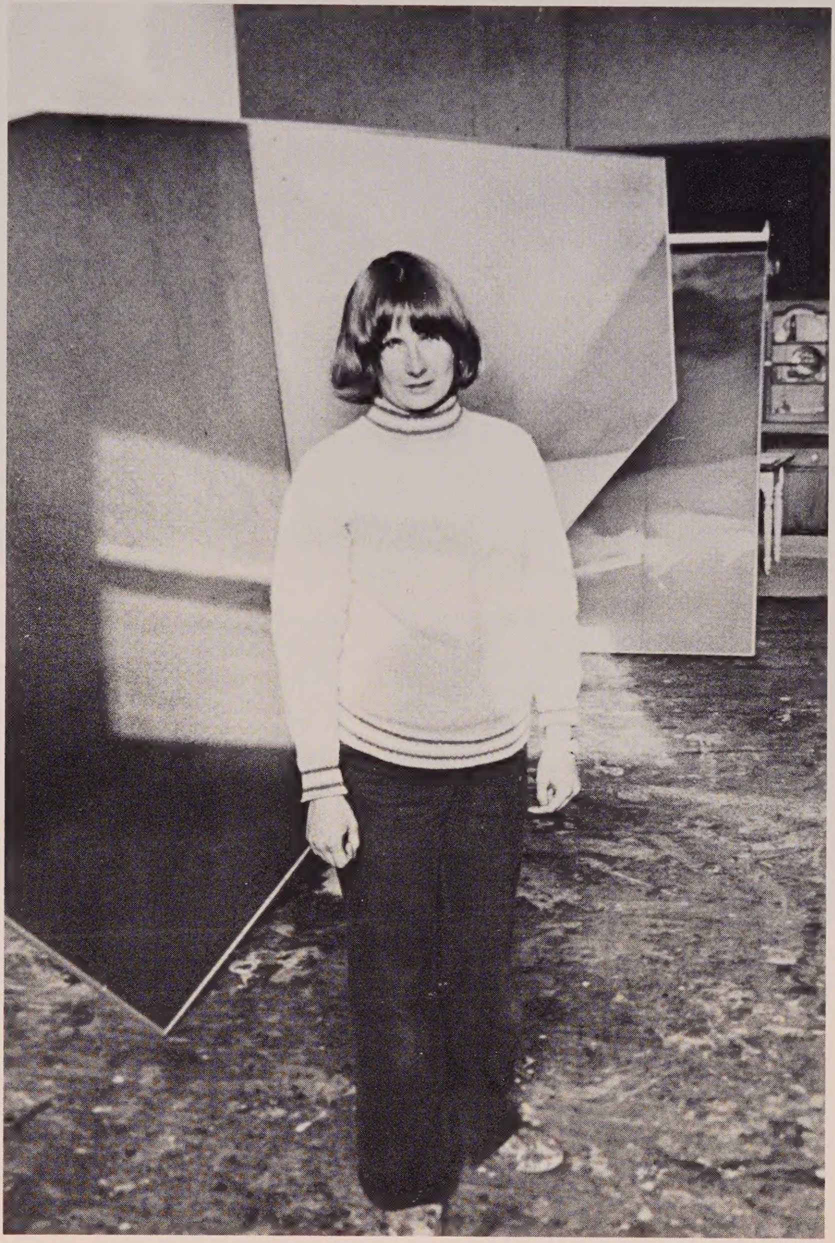


Photo: David Lloyd

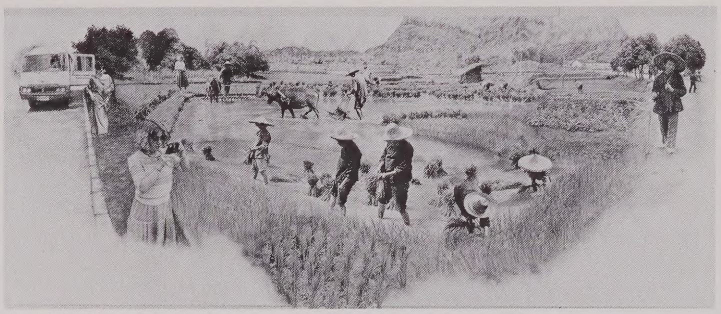
My paintings are large, non-objective, abstract paintings. They deal with the elements of painting (colour, scale, frame of reference, etc.) as painting. They happen through an interplay of chance, recognition, and spatial organization. They are a lot like worthy opponents with whom I battle, each with their own peculiarities, timing, and potential for movement which, through being acted upon by various means (technique), slough off their fragmentation and come to life.

Unlike an artist who develops a single visual idea through a series of variations, I work intuitively on a number of ideas at once in separate paintings. Work is in progress on six to eight paintings at a time. The continuity of this method of working is apparent in the span of several years as certain spatial ideas recur. With the accumulation of experience and more direct means, each resolution of a spatial problem carries within it both an end and a new beginning.

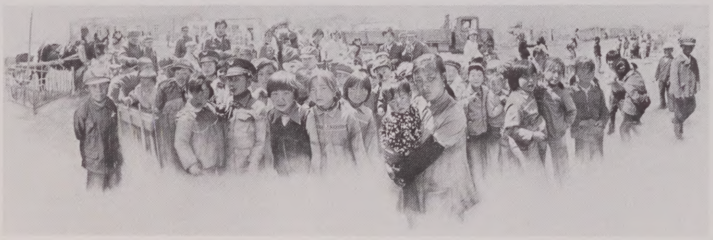
Fern Helfand

Photo: Simon Glass

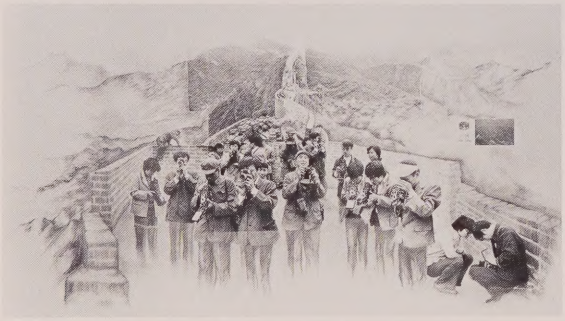
Portrait of Fern Helfand by Simon Glass from *Demeanor* series, 1985



Tourists in China #2, 1986, photocollage and graphite, 137 x 330 cm



Inner Mongolia, 1986, photocollage and graphite, 122 x 365.7 cm



The Great Wall #1, 1985, photocollage and graphite, 114 x 233.6 cm

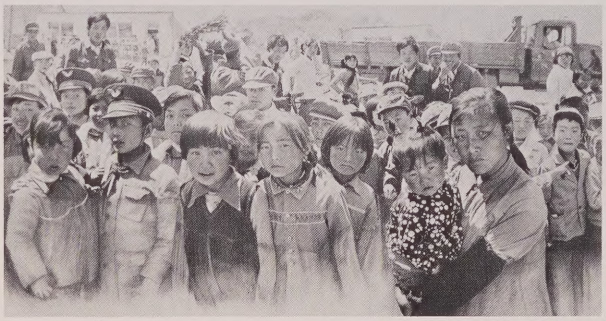


Photo: Ihor Holubizky

Inner Mongolia (detail), 1986, photocollage and graphite On location in Pammukale, Turkey, 1986

I am concerned with a number of elements in my work. The presumption of veracity inherent in photography comes into play. Each of these murals appears as a "real" panoramic photograph at first glance. Upon examination, though, a number of discrepancies become evident, inconsistencies in perspective, figures appearing more than once, shadows on opposing sides, only to mention a few. In fact they are composed of ten, twelve or more separate images taken from many vantage points at different times. The drawing serves to tie everything together and becomes just as believable as the photographs. In fact I have fabricated much of the composition. Rather than the specific physical reality of the scene being captured, I am portraying the experience of the event. The large scale is very important in the work as it places the viewer in the scene and by standing fairly close to the work it fills one's peripheral vision.

I am also addressing the activity of tourism – how we experience a place and how the inhabitants react to the presence of the foreign intruder; how places are depicted in postcards and how they appear when the tourist experiences them, along with all the other travellers.

Fern Helfand

Photography

Workshops

Available for workshops on non-silver photographic techniques, such as cyanotype and brown printing and non-traditional approaches to photography. Also interested in lecturing on her own work and other artists who use similar techniques and in providing photo critiques.

Teaching Experience/Guest Lectures

University of Western Ontario, London, Assistant Professor, Photography, 1982 – present
Canadore College, North Bay, *Cyanotype*, Guest Lecturer, 1986
Nova Scotia College of Art and Design, Halifax, Summer Workshop, *Applied Phototechniques*, 1985
Ontario College of Art, Toronto, Guest Lecturer, 1980-84
Sheridan College, Oakville, Lecturer/Instructor, 1981, 1984
Carleton Board of Education, D.A. Moodie Intermediate School, Ottawa, Guest Lecturer, 1982
Nova Scotia College of Art and Design, Halifax, *North Eastern Surfacing Conference*, Guest Lecturer, 1982
Concordia University, Montreal, Quebec, Guest Lecturer, 1982
University of Toronto, Guest Lecturer, 1980, 1982
York University, Toronto, Sessional Instructor, 1981-82
North York Board of Education, Toronto, Photography, 1976; Soft Sculpture and Surface Design Instructor, 1981, 1982
Creative Artists in Schools Program, Ontario Arts Council, *Photography, Black & White,Colour and Non-silver*, 1980-82
Society for Education Through Art, *Annual Provincial Conference*, Guest Lecturer, Peterborough, 1981
University of Florida, Gainesville, *Introductory Photography*, Graduate Teaching Assistant, 1979-80

Education

University of Florida, Gainesville: M.F.A., Photography, 1980
York University, Toronto: Post-Baccalaureate Studies, 1974-75; Honours B.A., Studio Art, 1974

Solo Exhibitions

1986 The Art Gallery at Harbourfront, Toronto: *Reconstructions*
1986 The Justina M. Barnicke Gallery, Hart House, University of Toronto: *Photo-drawings 1985-86*
1985 Forest City Gallery, London, Ontario: *Recent Work*
1984 Gairloch Gallery, Oakville: *Photographic Works*
1984 Photographers' Union Gallery, Hamilton: *Entrapments*
1983 Embassy Cultural House, London: *Photographic Works*
1982 Burton Gallery of Photographic Art, Toronto: *Repetitions*
1981 University of Delaware Gallery, Newark: *Family Series – Male Series*
1980 Grinter Gallery, University of Florida, Gainesville: *Family Series*
1979 Hodges House, Gainesville, Florida
1976 Koffler Centre for the Arts, Downsview
1976 Seneca College Art Gallery, Don Mills
1975 York University Fine Arts Gallery, Toronto

Recent Group Exhibitions

1986 The Office of the Premier, Queens Park, Toronto: *London Women Artists*
1985 Presentation House Gallery, Vancouver, British Columbia: *Photoperspectives '85*
1985 Canadian Department of External Affairs (circulating 1985-88); Japan, Hong Kong, Singapore, Australia: *Old Fields, New Paths*
1985 Ontario Crafts Council (circulating); France and England: *Contemporary Canadian Quilts*
1985 McIntosh Gallery, University of Western Ontario, London: *Works of Art & Scholarship*
1985 Embassy Cultural House, London: *Extending a Hand*
1984 Oakville Galleries (circulating 1984-85): *Fibre, Art, Fusion*
1984 B.C. Space Gallery, Laguna Beach, California: *Photographic Works: Repetitions*
1982 Cambridge Public Gallery: *Fibreworks I*
1982 The Latcham Gallery, Stouffville: *Familiar Figures*
1982 St. Mary's University Art Gallery, Halifax, Nova Scotia: *Embellishments*
1982 Burlington Cultural Centre: *More Than Comfort*
1982 A.C.T. Gallery, Toronto: *Extensions: Photography Beyond the Fine Print*
1981 Toronto Dominion Centre: *Repeats*
1981 Harbourfront Community Gallery, Toronto: *On The Surface: Art Fabric of the 80's*
1981 Washington, D.C.: *Washington Art Fair*
1981 Factory 77, Toronto: *Black and White Sight*
1981 Foto Gallery, New York: *Hand Colored Photographs*
1981 Presentation House Gallery, Vancouver, British Columbia: *On the Surface*
1981 York Studio, Toronto
1981 Ontario Crafts Council Gallery, Toronto: *Fibre-Form-Fusion*
1981 Film & Photography Gallery, Ryerson Polytechnical Institute, Toronto: *Photographic Imaging on Cloth*
1980 Factory 77, Toronto: *Decalomania*
1980 Muse Gallery, Philadelphia, Pennsylvania: *Femailable Art*
1980 Florida School for the Arts, Palatka (circulating); University of Florida Gallery; Gallery 121, Winter Park Florida: *Orange Blossom Special*
1980 Intuitive Eye, N.W. Washington, D.C.: *Mysteries*
1980 Thomas Centre Gallery, Gainesville, Florida: *Light Sensitive*
1980 Erindale Gallery, University of Toronto, Toronto: *Fibre-Form-Fusion*
1980 University Gallery, University of Florida, Gainesville: *Master of Fine Arts Show*
1980 University of East Carolina, Grenville, North Carolina: *Printmaking Show*
1980 Nancy Poole Gallery, Toronto
1979 Micanopy, Florida: *Centre of Modern Art*

Janet Hendershot

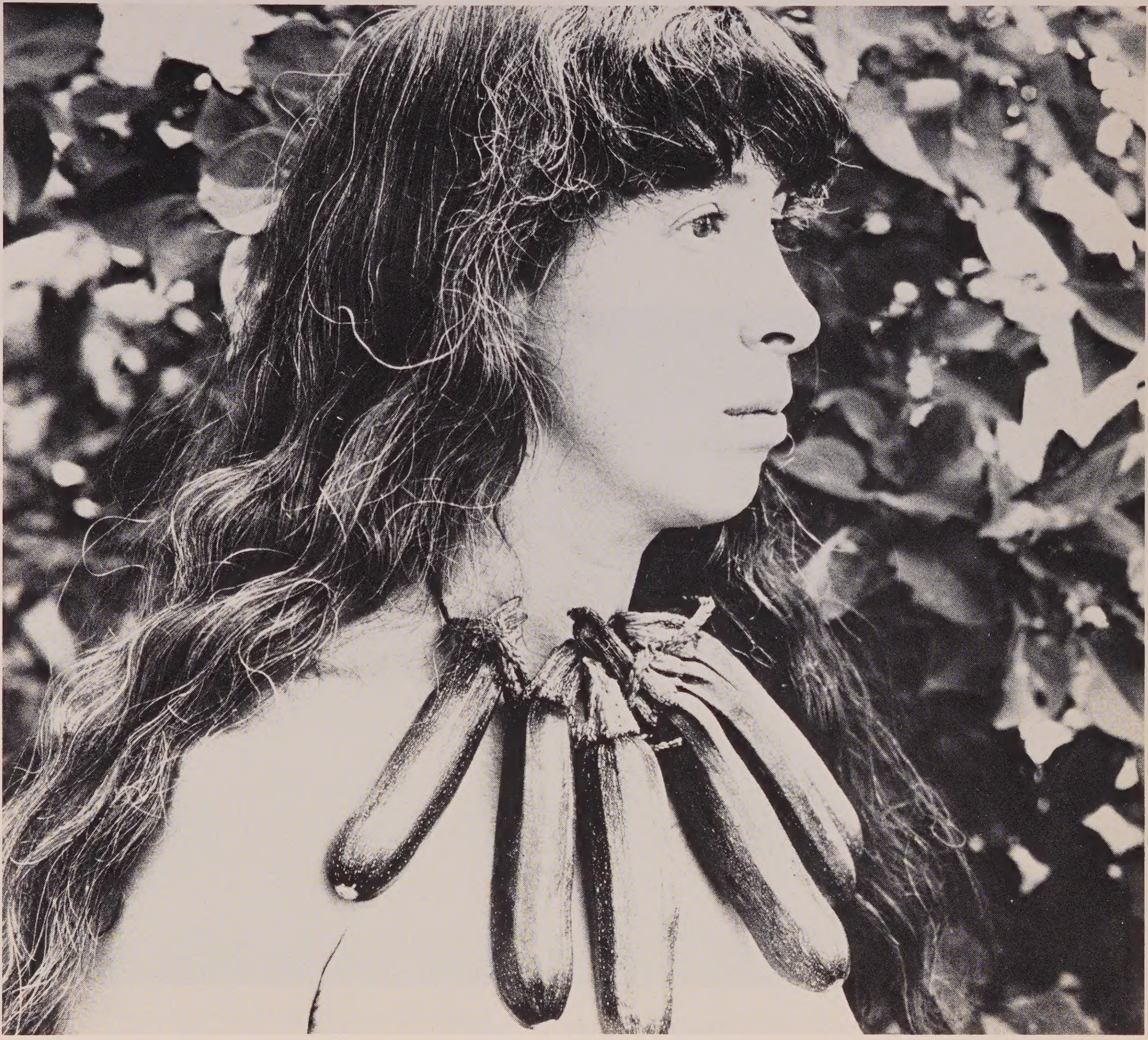
Photo: Grieve Photography

I paint with acrylic paint on canvas. The works indirectly refer to lines and shapes of landscape, through a personal interpretation which is transferred onto canvas with acrylic paint or paint and drawing materials. Colour, the texture of the canvas and the properties of the paint are also important to each painting. Colour may vary from a bright intense colour to a deep murky colour. Unpainted or thinly painted applications on the unprimed canvas leave the texture evident. And the other properties of the paint, especially the fact that it is liquid and can be thin or thick, allow for constant change and the unexpected to be utilized or discarded. Eye movement both over the surface and in and out of space, i.e. spatial tension, are also primary concerns.

The canvases I am presently painting measure approximately 6 × 5 ft. The canvas is stretched on a stretcher or on the wood flooring. Colours are mixed and water and/or polymer vinyl acetate and/or gel medium are added to control colour intensity, and transparency and fluidity of the paint. The paint is usually applied with sponges but may also be applied and moved with brushes, squeegees and scrapers. If drawing materials are used, oil pastels or chalk pastels are drawn into the wet paint or on the drying surface.

I also work with acrylic paint and various drawing materials on paper. These may include oil pastel, chalk pastel, charcoal, graphite or conté.

Thomas & Martha Henrickson



"Awakenings," "Celebration for Cats," "Falling Leaves," "Rural Route One," and "The Organic Zucchini" are among the project-oriented works we have collaborated on over the past eight years. Our work has tended to reflect our lives and changing living space, and has manifested itself in various forms. Photography has been the dominant medium in each of these projects, and has included work in black and white prints, colour prints and transparencies, montage and films. We have also utilized audio tapes and, most recently, the book format.

The "Awakening" projects represented our excitement with the colour, texture and form of Toronto's urban landscape. During 1969-71, we introduced four "Awakening" projects, representing contrasting urban situations. These were recorded in prints, transparencies, films and audio tape.

"Rural Route One" and "The Organic Zucchini" were created during two years spent living on a farm. "Rural Route One" documents aspects of the rural experience, centring on the hay cycle and sheep. These images were recorded on various farms, the majority of which were in Ontario. Prints, transparencies, film loops and audio tape were used.

"The Organic Zucchini" places zucchini at the centre of the universe in a serious/humorous study. Prints, transparencies, montage, mail art and cooking were the media for this project. Recently, "The Organic Zucchini" was produced in book form.

Peter Hill

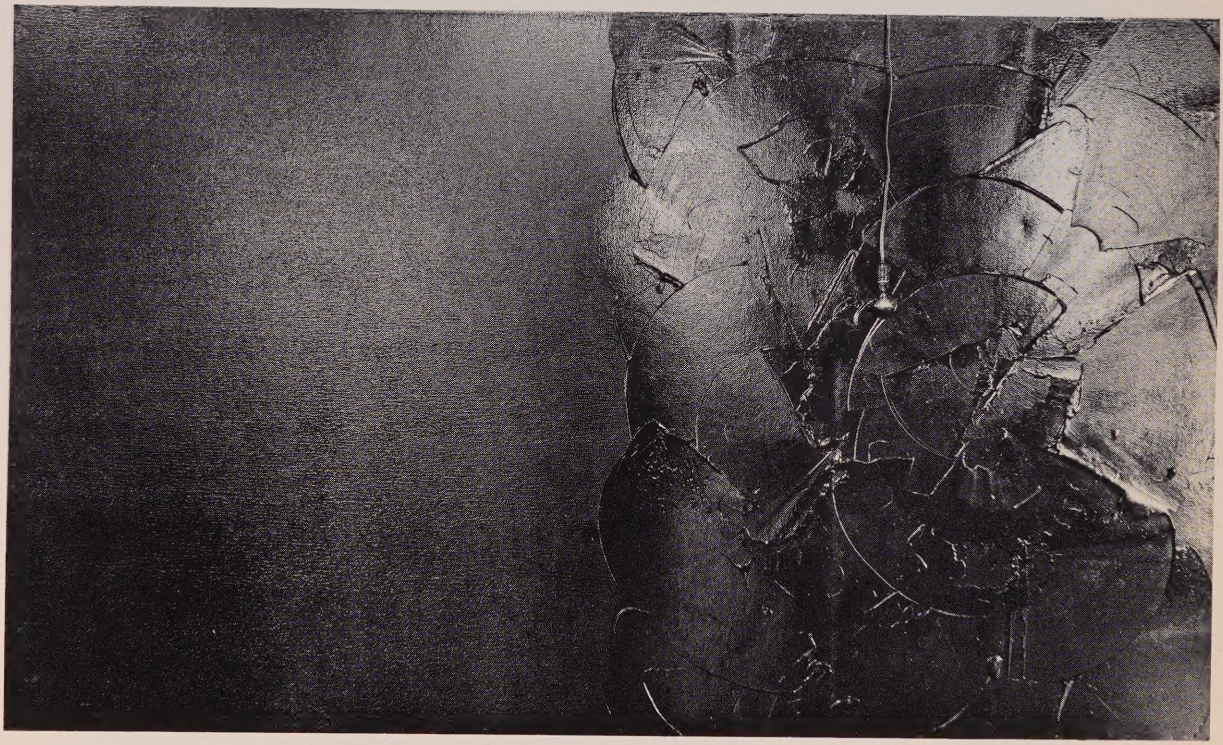


Photo: Ken Brown

My interests in painting are:

PAINT . . . the *physical* space determined by the difference between layers of paint.

REPRESENTATIVE COLOUR . . . as in "sky" blue, "school girl" green, "dead" black, etc. . . .

REPRESENTATIVE TEXTURE AND SURFACE . . . flat is to stillness as texture is to motion: matte surface is to surface as gloss surface is to space.

OBJECTS . . . their physical archetypal relationship to the visual world.

LANGUAGE . . . as a control of vision, a vision as a control of language.

I am not interested in any kind of illusory deviations, only the real Magic of the visual world.

Robert van der Hilst

Photo: Christiane Poisson

My principal aim in photography: people within their environment. For a while to become part of another community with its people, to get to know its social structure and from there on to recreate the drama, tensions within, through photography.

I want to emphasize the words drama, tension, as I am convinced they are always present, in any given situation anywhere and anytime. To be able to capture them in my photographs, through the ultimate use of light, space and colour . . . a challenge!

But the greater challenge, I think, lies elsewhere. I am convinced that there are other ways to envisage photography, maybe by linking it strongly to society and questioning our concepts about it as an art form.

Photography, as a technique and pure technology, today has overpowered many individuals taking photographs. Of course, technique and technology are important; we would not be making photographs without them. But in my opinion, while one should be a complete master over them, one should know them as only an extension of the body.

To create strong images means going beyond photography, means letting the mind take over, freely, spontaneously, aesthetically, portraying and recreating a subject, a theme, with a complete awareness of its spirit, and content. The greater challenge!

Martin Hirschberg

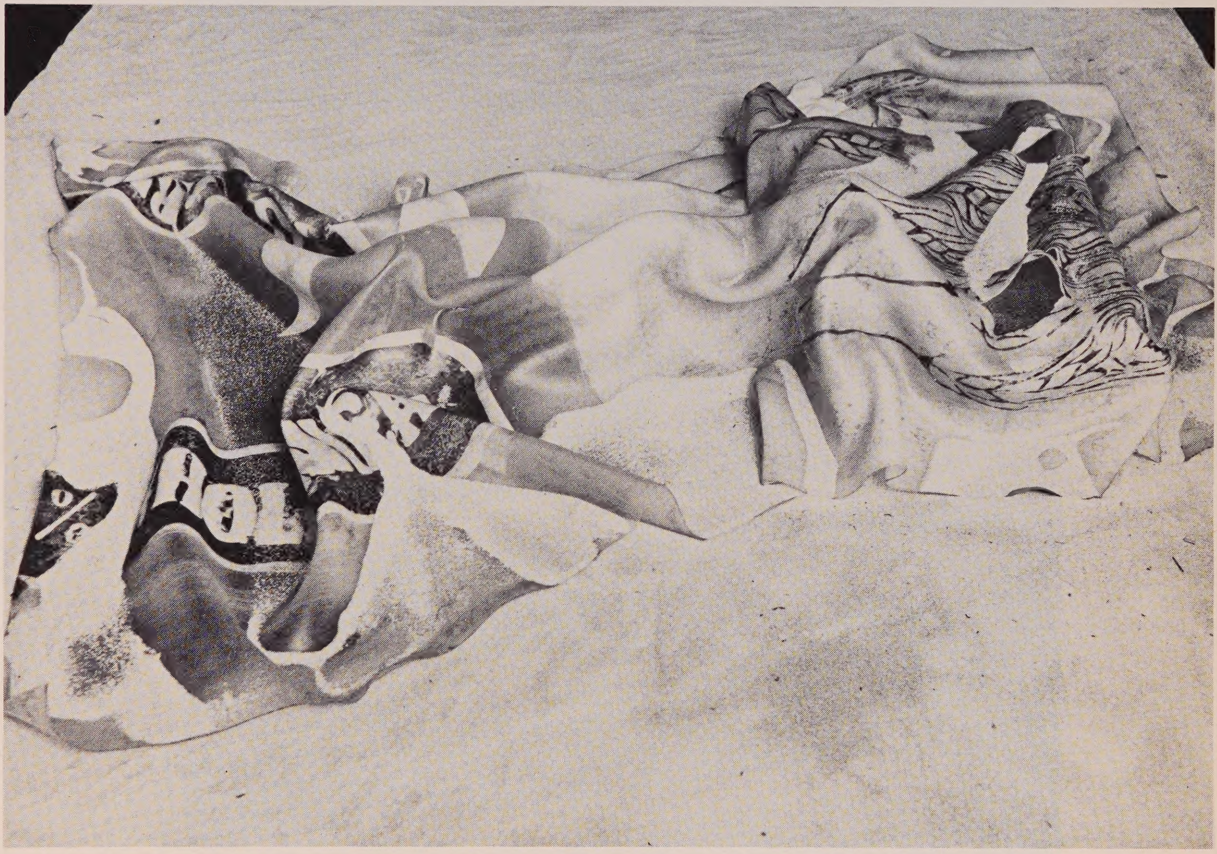


Photo: Bob Cunningham Photography Ltd.

Synopsis of study sketches of beach refuse on Georgian Bay, Ontario, research for landscape series of moulded, dyed uvex sculptures. Shown at The Electric Gallery, November 1976:

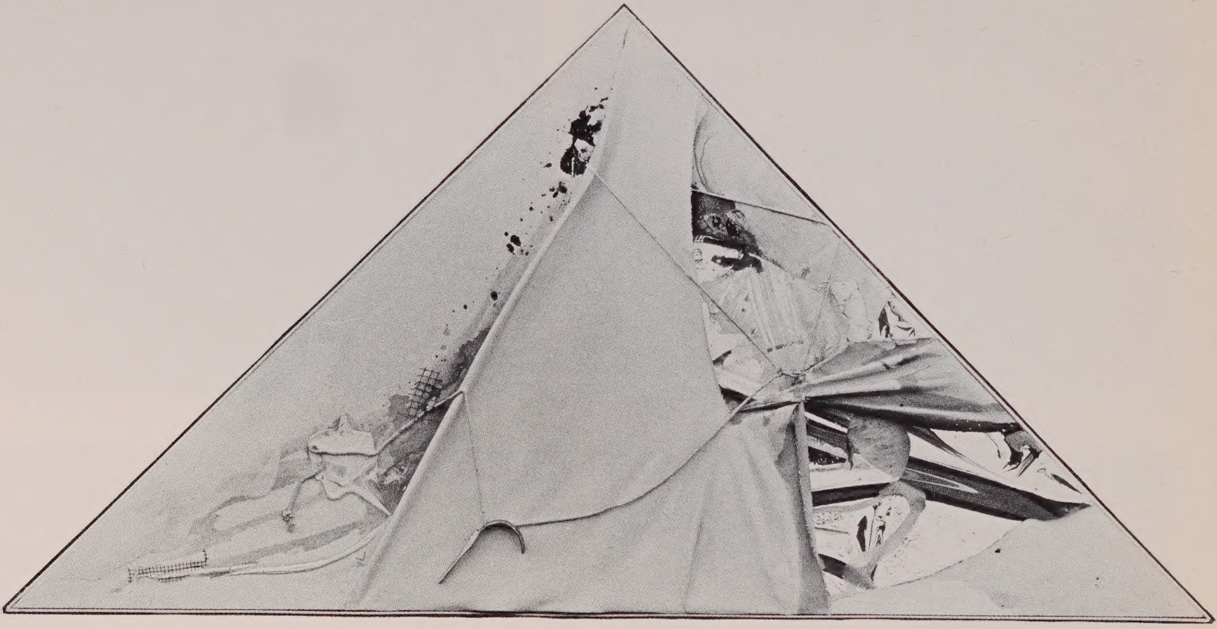
"Study sketch August 76 Brookside, Georgian Bay, the wind has come up suddenly whipping the white sand from the dunes the semi-buried plastic fragment is flapping, altering continously the wind is all around the water roaring, the plastic a patch of colour catches the sun and sparkles the delicacy of this piece of refuse is apparent you see the inside and outside as the light is reflected back into itself reflecting the blue of the sky. But then the light is changing rapidly as the sky becomes overcast, dark shadows and the value of the colours change transparency and opacity contrast between natural and unnatural materials, a paradox of continuous flux. Landscapes are exactly that, a well-observed reproduction, an enlargement of a natural occurrence, a study of fermentation of light, a stoppage in time."

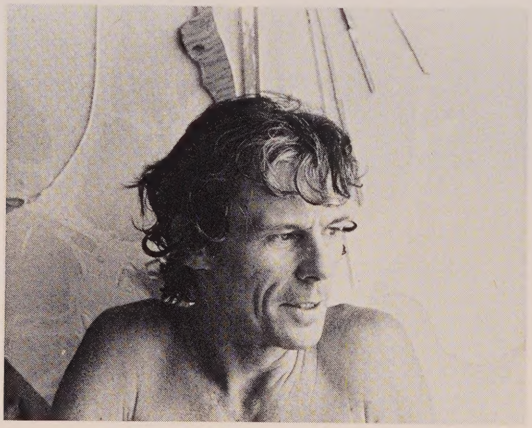
William Hodge

Photo: Bob Bolak

My name is William Hodge and I am a native Torontonian. I live and work in the heart of this city while part of me is always in the country. My work and I have had the privilege of travelling from coast to coast, from the border to the Arctic Circle in Canada. Though I continue to live in the city, it is my affection for this country and its people that influences all my work. As a tapestry artist I try to share this love of nature with the people who view my work.

Tom Hodgson





As a teacher I don't want to entertain you; I want to become involved. As an artist, I'm thrilled by the process of solving problems. It teaches me things about myself and my environment. I like to share the process; sometimes, therefore, my art pieces teach.

I believe that creativity is the process of producing the product—not the product. This process is still the process of execution and depends on or develops a high degree of skill. Skill can and does becoming confining. It clouds the understanding of creativity, and has been the misguided standard of art propagated by the academic art world for years.

The key as in most things is emphasis. If emphasis could change from skill to "process" we would in one giant step move from the confines of misguided standards and follow-the-leader art "isms" of the "art world" to individual discovery where the real "you" could surface.

P.S. If we could recognize these facts we could almost make an equation of creativity:

Individuality + environment × change = creativity.

Philip Hoffman

Photo: Ton Maas

Photo: Judy Rozencweig

Still from *Passing Through*, 1986, 16mm, b/w, sound

Still from *Somewhere Between Jalostotitlan and Encarnacion*, 1984, 16mm, colour, sound, 6 min.

Photo: Richard Kerr

Still from *The Road Ended at the Beach*, 1983, 16mm, colour, sound, 33 min.

My experiences as a filmmaker over the past ten years have taught me to value the process of filmmaking as much as the finished work itself. Presently, this involves collecting, over an extended period of time, personal day-to-day experiences in the form of films, videotapes, audio recordings, and written diaries. These documents or "pieces of evidence" are then examined and reworked in an attempt to create a more meaningful understanding of past experiences or events. Gradually, as the revision develops, certain patterns emerge. It is through the editing stage that the structure of the film unfolds.

By means of the personal content of my films I seek to uncover subjective aspects of the way events were recorded. Focusing on the way that I, as a filmmaker, can and do influence both form and content allows room for the viewer to reflect upon ways in which meaning is constructed in film. Using the processes of reflection and revision, I seek to examine and express how we bring meaning to past and present lived experiences.

Philip Hoffman

Filmmaking

Workshops

Available for workshops in Super-8 and 16mm production (camera, lighting, sound) and for lectures on experimental film or personal documentary and autobiography in film.

Teaching Experience

Sheridan College, Media Arts Dept., Oakville: Part-time Instructor, 1982 to present
Sheridan College, Continuing Education, Oakville: Instructor in Super-8, 1979-80

Education

Sheridan College, Media Arts Dept., Oakville, 1976-79
Wilfrid Laurier University, English Dept., Waterloo, 1974-76

Screenings

1985 London Filmmakers Co-op, England
1985 Ann Arbor Film Festival, Michigan
1985 The Funnel, Toronto
1985 Mississauga Cable 10 TV Station
1984 Kitchener/Waterloo Art Gallery, Kitchener
1984 Grierson Film Seminar, Brockville
1984 Innis College, University of Toronto
1984 Fodor Museum, Amsterdam, The Netherlands
1984 Canada House, London, England
1984 Festivals of Festivals, Toronto
1984 Nova Scotia College of Art and Design, Halifax
1984 Canadian Images Film Festival, Peterborough
1984 Ann Arbor Film Festival, Michigan
1983 Valley Film Society, Saginaw State College, Michigan
1983 Winnipeg Film Group, Manitoba
1983 Union Pit, Vancouver, British Columbia
1983 Zøne Cinema, Hamilton
1983 Tyneside Film Festival, England
1983 The Funnel, Toronto
1982 Ann Arbor Film Festival, Michigan
1982 Kitchener/Waterloo Art Gallery, Kitchener
1982 Rodman Hall Arts Centre, St. Catharines
1982 National Gallery of Canada, Ottawa
1981 Ed Video, Guelph
1980 The Funnel, Toronto
1979 Baltimore Film Festival, Maryland

Awards/Grants

Canada Council Grants, 1980, 1985
Canadian Filmtronics Award, 1978
Ann Arbor Film Festival, Michigan, Festival Guild Award, 1983
Ontario Arts Council Grants, 1983, 1984

Filmography

Passing Through	1986	16mm	b/w	sound	In Progress
? o,zoo! (The making of a fiction film)	1985	16mm	b/w & colour	sound	In Progress
Somewhere Between Jalostotitlan and Encarnacion	1984	16mm	colour	sound	6 min.
The Road Ended at the Beach	1983	16mm	colour	sound	33 min.
River	1979	16mm	colour	silent	15 min.
Freeze Up	1979	16mm	colour	sound	9 min.
On The Pond	1978	16mm	b/w	sound	9 min.
Somewhere, I Hear You	1977	Super-8	b/w	sound	10 min.

Stephen Hogbin

Stephen Hogbin works in wood and is primarily concerned with turning forms on a lathe, then dissecting, rearranging and assembling the parts into new forms that may bear little relationship to the original turning. His pieces may be sat upon or eaten from, used to contain or dispense, installed to divide rooms or held in the hand, or viewed as contemplative explorations of form. Their limitations are often those in the mind of the viewer.

Hogbin's approach in his work is to relate technique, including the use of machines developed by himself, to the physical and metaphysical aspects of living. In this way he takes the user beyond the obvious, familiar activities implied in his works.

The material, the machines that change the material, the forms the material becomes, and the purpose of producing are all concerns expressed through his extraordinary turned forms.

Janis Hoogstraten

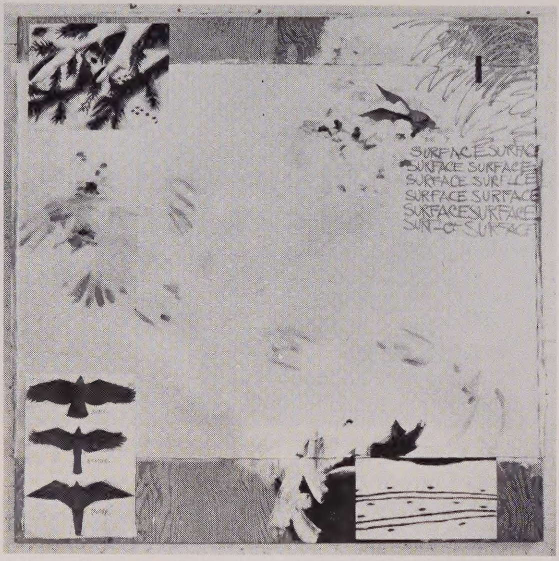


Photo: Ian Carr-Harris

Surface II, 1983, mixed media on canvas and plywood, 2.4 x 2.4 m

TURPENTINE

Photo: Ian Carr-Harris

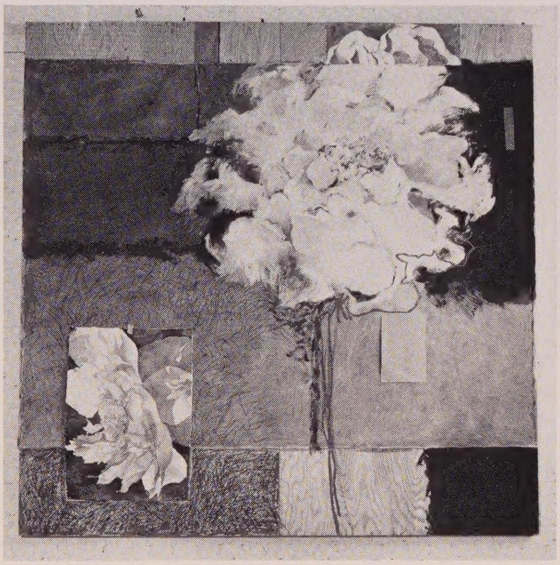


Photo: Ian Carr-Harris

Peony and Pain IV, 1982, mixed media, canvas and paper on plywood, 2.4 x 2.4 m

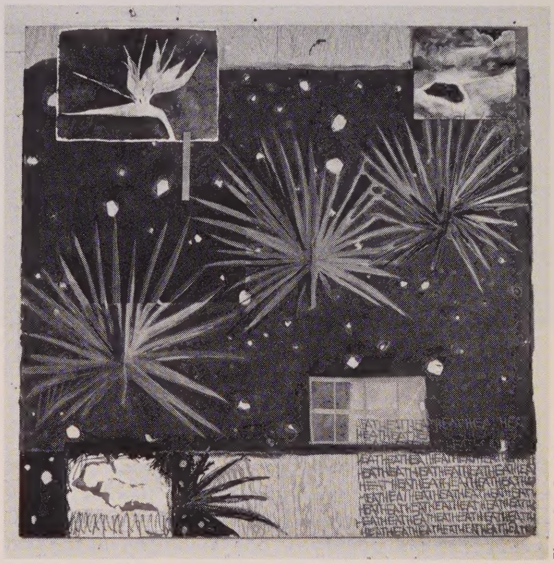


Photo: Ian Carr-Harris

Heat II, 1982, mixed media on canvas and paper on plywood, 2.4 x 2.4 m

"My work is involved primarily with the interaction between remembered image and verbal text. Or, to put it another way, our experience is created from our perceptions of reality and our ability to abstract that reality through language. This of course sets up a dichotomy between the specific and the abstract. The tension between these two elements is in my opinion what defines human experience.

"An image represented through memory becomes a distillation of information; a concentration and purification of a previous visual experience. This becomes the large image in the painting. These initial images are expanded and reinforced through the addition of small drawings and watercolours which are stapled to the paintings. These are associative images, some clearly responding to the major image and some apparently disconnected or ambiguous. These smaller images refer to the experience of memory, a personal association of images meaningful within a specific context. The work I do attempts to define a human experience through the basic elements of visual perception and word."

Janis Hoogstraten

Painting and Drawing (acrylic, paint stick, watercolour, and graphite on canvas, paper, and plywood)

Workshops
Available for workshops and lectures on painting, drawing and slide talks on her own work.

Teaching Experience
Scarborough College, University of Toronto, Senior Tutor in Foundation Studies, Painting, Drawing, and Sculpture Concepts, 1973 to present
Art Gallery of Northumberland, Cobourg, Guest Lecture, 1983
Scarborough College, University of Toronto, Guest Lecture, 1983
Sheridan College, Oakville, Guest Lecture, 1982

Education
University of Manitoba, Winnipeg, B.F.A., 1967

Solo Exhibitions
1983 Art Gallery of Northumberland, Cobourg: *Janis Hoogstraten*
1983 The Gallery, Scarborough College, University of Toronto: *Janis Hoogstraten: Drawings*
1976 A Space, Toronto: *Janis Hoogstraten-Campbell: Relationships*
1973 Owens Art Gallery, Sackville, N.B.
1973 Mount Saint Vincent Art Gallery, Halifax, N.S.

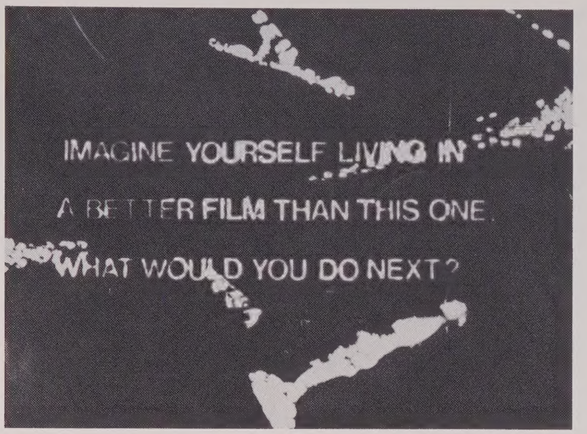
Group Exhibitions
1982 ChromaZone, Toronto: *YYZ Monumenta*
1982 Glendon Gallery, Toronto: *Artists' Choice: New Faces*
1977 Canadian Cultural Centre, Paris, France and Canada House, London, England: *Abstractions*
1976 Montreal Olympics and The Gallery/Stratford: *Abstractions*
1975 Aggregation Gallery, Toronto: *Five New Artists*
1974 Vancouver Art Gallery, B.C.: *Scan Show*
1972 Vancouver Art Gallery, B.C.: *Scan Show*
1971 Owens Art Gallery, Sackville, N.B.

Awards/Grants
Canada Council Grants, 1967, 1973, 1974
Ontario Arts Council Grant, 1982

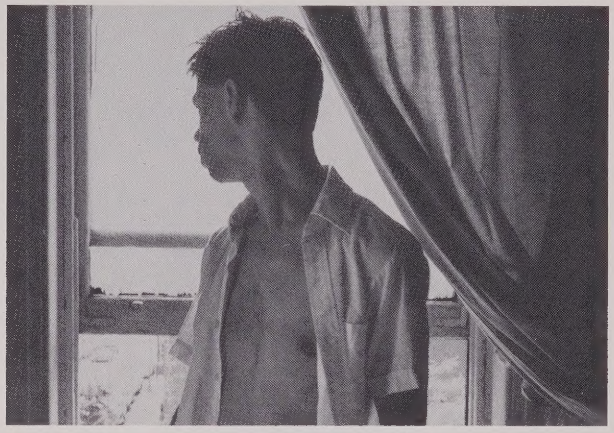
Public Collections
Canada Council Art Bank, Ottawa
Maison de Radio-Canada, Montreal
Owens Art Gallery, Sackville, N. B.

Bibliography
Carr-Harris, Ian. "Janice Hoogstraten, Art Gallery of Northumberland." *Parachute*, Sept./Oct./Nov. 1983, pp. 40-41.
Haworth, Frank. "Traditional idioms are a calculated mix." *The Cobourg Daily Star*, 12 April 1983.
Kolisnyk, Anne. *Janis Hoogstraten*. Cobourg: Art Gallery of Northumberland, 25 March-17 April 1983.

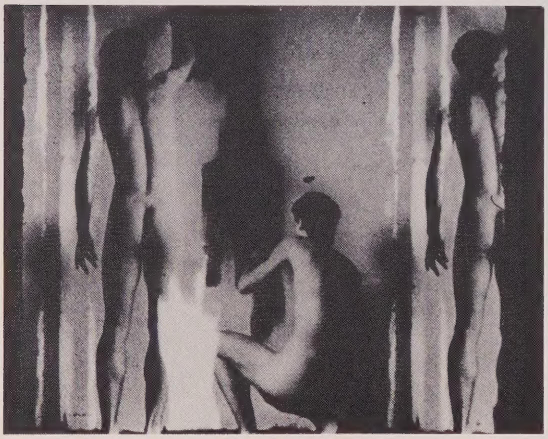
Mike Hoolboom


IMAGINE YOURSELF LIVING IN
A BETTER FILM THAN THIS ONE.
WHAT WOULD YOU DO NEXT?

Frame enlargement from *The Big Show*, 1984, 16mm, b&w, silent, 8 min.



Frame enlargement from *From Home*, 1988, 16mm, b&w, sound, 60 min.



Frame enlargement from *Scaling*, 1988, 16mm, b&w, sound, 5 min.

Photo: Steve Sanguedolce

Mike Hoolboom, Mexico, 1988.

I was born with holes along one side and wandered lost until a terrible fire caused our neighbour to throw all of his possessions out of the only window on the third floor. What befell us on the lawn were devices intended to double the world we lived in – magnifying lenses, pocket calculators, mylar cushions, water basins, mirrors, maps, make-up kits, books on catastrophe theory, and movie gear. My early incompleteness allowed me to fit easily into the teeth bearing wheels of the motion picture apparatus and after a time of repair we became inseparable. This repair time is a recurring one because, like Adorno, I like to go to the movies, what I can't stand are the images. I think it's because it's impossible to say everything at once; that in order to speak something gets left out. And the more I watched the movies, the more I saw not only what wasn't there, but that this 'invisible cinema,' this cinema that falls between the frames of mainstream expression, also has a shape and a name. And it's toward the task of this naming that my work tends. It's hard to say whether my films are fiction or documentary – in music no one says Michael Jackson is documentary and Mozart is fiction. Perhaps it's enough to write that everything begins with reproduction, and that the broken bodies of our reproduction need to be re-membered or brought together again in the fictions of the film, in the stories we tell ourselves.

Mike Hoolboom

Filmmaking

Workshops

Available for workshops in basic filmmaking, sync sound production, optical printing, sound for film, and editing. Also interested in lecturing on the history and future of Canadian experimental cinema, and its relationship to culture as a whole.

Education

Sheridan College, Oakville, 1984

Guest Lectures

Ontario Institute for Studies in Education, Toronto, *Teaching Experimental Film*, 1988
S.E.E. School, *Independent Visions*, 1988
Concordia University, Montreal, *Origins of Film*, 1988
Concordia University, Montreal, *Personal Filmmaking*, 1988
The Funnel, Toronto, *Cameraless Film*, 1987
Innis College, University of Toronto, *Postmodernism and Film*, 1986
Aldershot High School, Burlington, *Independent Cinema Now*, 1985

Selected Screenings

1989 New Zealand; Invisible Cinema Tour: *Grid* and *Fat Film*
1989 TVOntario; New Directions: *Song for Mixed Choir*
1988 AV Festival, Holland: *From Home*
1988 Ann Arbor Film Festival, Michigan: *Scaling*
1988 Athens International Film Festival, Ohio: *Scaling*
1988 Festival of Festivals, Toronto: *From Home*
1988 National Gallery of Canada, Ottawa; Emerging Images: *White Museum*
1988 Millenium Film Theatre, New York; Canadian Group Program: *White Museum*
1988 LIFT, Toronto: *Fat Film*, *Grid*, *Scaling*, and *From Home*
1988 Innis College, Toronto: *From Home*
1988 Main Film, Montreal: *From Home*, *Song for Mixed Choir*, and *Fat Film*
1987 Onion City Film Festival, Illinois: *Louisiana Purchase*
1987 Ann Arbor Film Festival, Michigan: *Louisiana Purchase*
1987 National Film Theatre, Kingston: *White Museum*
1987 The Rivoli, Toronto; New Waves in Cinema: *Book of Lies*
1987 Millenium Film Theatre, New York; 10th Anniversary of The Funnel Theatre: *Eulogy for Tom Sawyer*
1987 The Power Plant, Toronto; Toronto: A Play of History: *White Museum*
1987 Harbourfront, Toronto; Under the Stars: 20th Anniversary CFMDC: *The Big Show*
1987 Ontario College of Art, Toronto: *White Museum*, *Louisiana Purchase*, and *The Big Show*
1986 Ontario Science Centre, Toronto; North York Film Festival: *Book of Lies*
1986 Turino, Italy; Festival of Young Cinema: *White Museum*
1986 Festival of Festivals, Toronto; Canadian Perspectives: *White Museum*
1986 Laval University, Quebec; Film Studies Association of Canada Conference: *Song for Mixed Choir*
1986 Pacific Cinematheque, Vancouver: *White Museum*
1986 Millenium Film Theatre, New York: *Song for Mixed Choir*, *Eulogy for Tom Sawyer*, *The Big Show*, and *Louisiana Purchase*
1985 Kitchener/Waterloo Art Gallery; New Images: *Song for Mixed Choir*
1984 The Funnel, Toronto: *Song for Mixed Choir*, *Eulogy for Tom Sawyer*, *The Big Show*, and *Louisiana Purchase*
1984 Nova Scotia College of Art and Design; New Toronto Films: *Eulogy for Tom Sawyer*
1983 For Your Eyes Only; Texas: *The Big Show*

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Dorland, Michael. "The Dominion of Forgetfulness." *Cinema Canada*, November 1986, no.135, pp.26-29.
Everett-Green, Robert. "Celluloid Experiments." *The Globe and Mail* (Toronto), 6 September 1986.
Harvey, Doug. "Seven Wonders of Cinema." *The Manitoban*, 23 October 1986.
Russell, Katie. "Festival hits home." *NOW Magazine*, August 1986.
Sternberg, Barbara. "A dialogue of conceits and metaphors." *Cinema Canada*, May 1988, no.152, p.52.
Tuer, Dot. "Phillip Hoffman, Mike Hoolboom, Festival of Festivals, Toronto." *Vanguard*, December 1986/January 1987, vol.15, no.6, p.43.

Filmography

Fat Corner	1989	16mm	b&w	sound	5 min.
what he is said	1989	16mm	colour	sound	4 min.
WAS	1989	16mm	colour	sound	30 min.
From Home	1988	16mm	b&w	sound	60 min.
Scaling	1988	16mm	b&w	sound	5 min.
Grid	1988	16mm	colour	silent	1 1/2 min.
Fat Film	1987	16mm	b&w	sound	4 min.
White Museum	1986	16mm	b&w	sound	35 min.
Book of Lies	1985	16mm	colour	sound	7 min.
Bar Good Food Desert In	1984	16mm	colour	sound	30 min.
The Big Show	1984	16mm	b&w	silent	8 min.
Louisiana Purchase	1982	16mm	colour	sound	10 min.
Eulogy for Tom Sawyer	1982	16mm	b&w	silent	5 min.
Song for Mixed Choir	1980	16mm	b&w	sound	7 min.

Judith Huntress-Allsopp

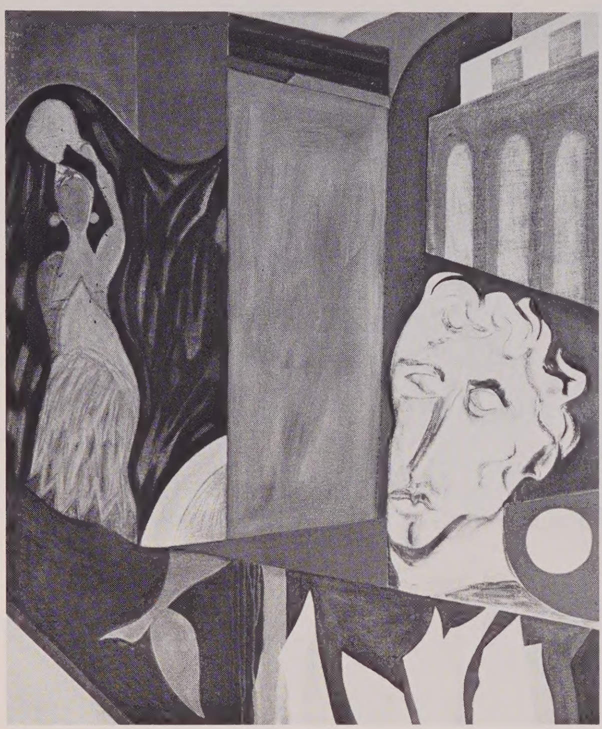


Photo: Rick Porter

Dionysian Voyeur, 1982, oil on canvas, 44" x 53"

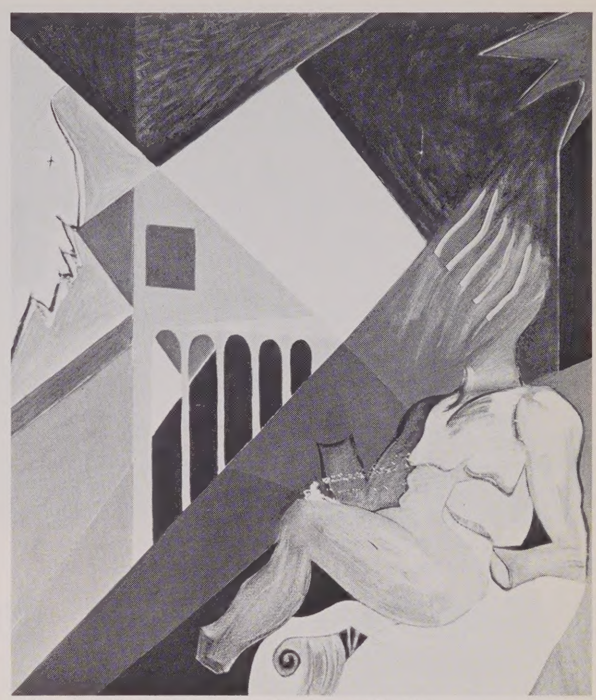


Photo: Rick Porter

Alexander's African Dream, 1982, oil on canvas, 44" x 53"

Photo: Rick Porter

My imaginings in colour and line become more mysterious and magical as I continue to paint. It is a delightful freedom to be able to surprise and educate one's self. More lovely is the sharing of honest expressions of feeling with other people.

Judith Huntress-Allsopp

Painting and Drawing (mixed-media on paper, oil on canvas)

Workshops

Available for painting workshops in a variety of media.

Teaching Experience

York University, Toronto, Professor of Painting, 1981 to present
Ontario Arts Council, Creative Artists in Schools, Huron Elementary School, Toronto, 1980
Arts' Sake, Inc., Toronto, Instructor, 1978-80
New School of Art and Artist's Workshop, Toronto, Instructor, 1977
Banff Centre School of Fine Art, Alberta, Instructor, 1974, 1975
Banff Centre School of Fine Art, Alberta, Visiting Artist, 1974

Education

The Edmonton Art Gallery, Alberta, Artists' Workshop, 1972
Emma Lake Artist's Workshop, University of Saskatchewan, Saskatoon, 1969
Byam Shaw School of Art, London, England, 1967-68
University of Kansas School of Fine Arts, 1961, 1963-65
The Kansas City Art Institute, 1962

Recent Exhibitions

1982 York University, Toronto: *Faculty exhibition*
1982 Gallery 76, Toronto: *YYZ Monumenta*
1982 Erindale College Art Gallery, Mississauga
1982 Virginia Christopher Galleries, Calgary: *Judith Allsopp and Susan O'Neil: Recent Paintings*
1982 Sword Street Gallery, Toronto: *Judith Allsopp – Recent Work*
1982 I.G.A. Gallery, Toronto: *Art Bank Show*
1981 York University, Toronto: *Faculty Exhibition*
1981 Chromazone Gallery, Toronto: *Ediface – Oriface*
1981 Pollock Gallery, Toronto
1980 YYZ Gallery, Toronto: *Jungles* (Solo Exhibition)
1980 Sword Street Press, Toronto
1980 Gallery 76, Toronto: *Works from the Art Bank*
1980 Pauline McGibbon Cultural Centre, Toronto: *Women's Images of Men*
1980 Pauline McGibbon Cultural Centre, Toronto: *Eight*
1979 Gallery One, Toronto: *Modern Women* (Solo Exhibition)
1979 A Space Parallel Gallery, Buffalo, N.Y.
1979 21 McGill Club, Toronto: *Elegant Compromise*
1979 Pauline McGibbon Cultural Centre, Toronto: *Opening Exhibition*
1979 Margot Samuel Gallery, Toronto: *Women Artists*
1979 Macdonald Gallery, Toronto
1978 Gallery One, Toronto: *Solo Exhibition*
1977 The Art Gallery at Harbourfront, Toronto: *Grant Assisted Art, Part IV*
1976 The Winnipeg Art Gallery, Manitoba: *Juried Exhibition*
1976 Canadian Cultural Centre, Paris, France: *Prairie Printmakers*
1975 Norman Mackenzie Art Gallery, Regina (travelling exhibition in Saskatoon, Edmonton, Calgary): *Changes: 5 Women Artists Working on the Prairies*
1975 Peter Whyte Gallery, Banff, Alberta: *Banff Visual Artists Faculty Show*
1974 Art Gallery of Hamilton: *Nine out of Ten*
1974 The Winnipeg Art Gallery: *Contemporary Canadian Graphics*
1974 Plug-In Parallel Art Gallery, Winnipeg: *Elizabeth and the Grand Machine* (Solo Exhibition)
1974 The Edmonton Art Gallery, Alberta: *Prairies '74*
1974 Saidye Bronfman Centre, Montreal: *The Prairies*
1973 Carleton University, Ottawa: *Canadian Printmakers' Showcase*
1973 Manitoba Centennial Concert Hall, Winnipeg: *Manisphere '73*
1972 Gallery 1-1-1, University of Manitoba and Burnaby Art Gallery, British Columbia (1973): *Five by Five*
1972 The Winnipeg Art Gallery, Manitoba: *Winnipeg under 30"*
1972 Windsor Art Gallery: *Art for Collectors*
1972 National Gallery, Ottawa (circulating 1972-73): *Manitoba Mainstream*
1972 Moorhead, Minnesota: *Manisphere '72*
1972 St. Mary's University Art Gallery, Halifax (circulating); Gander International Airport, Newfoundland; Beaverbrook Art Gallery, Fredericton; Memorial University Art Gallery, St. John's, Newfoundland: *Solo Exhibition*
1971 Upstairs Gallery, Winnipeg: *Solo Exhibition*
1971 Centennial Concert Hall, Winnipeg
1971 Faculty Club, University of Manitoba: *Solo Exhibition*

Collections

Canada Council Art Bank, Ottawa
City of Manchester Art Gallery, England
Hudson's Bay Company, Winnipeg
Imperial Oil, Toronto
Memorial University Art Gallery, St. John's, Newfoundland
Security Trust, Toronto
Shell Oil, Edmonton
Toronto-Dominion Bank, Toronto
Towner Art Gallery, Eastbourne, Sussex, England
The Winnipeg Art Gallery, Manitoba

Awards

Canada Council Grants, 1981, 1980, 1977, 1973, 1970
Ontario Arts Council Grants, 1981, 1979, 1978, 1977
Manitoba Arts Council Grants, 1974, 1973
Royal Academy, London, England, Purchase Prize, 1968

Spring Hurlbut

Photo: Isaac Applebaum

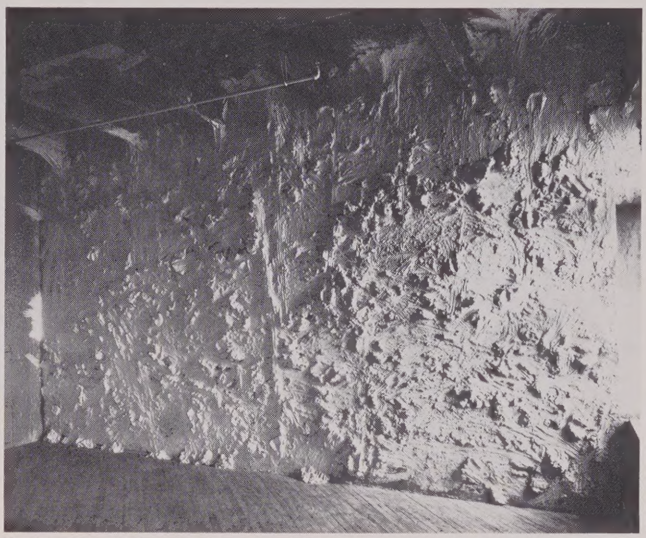
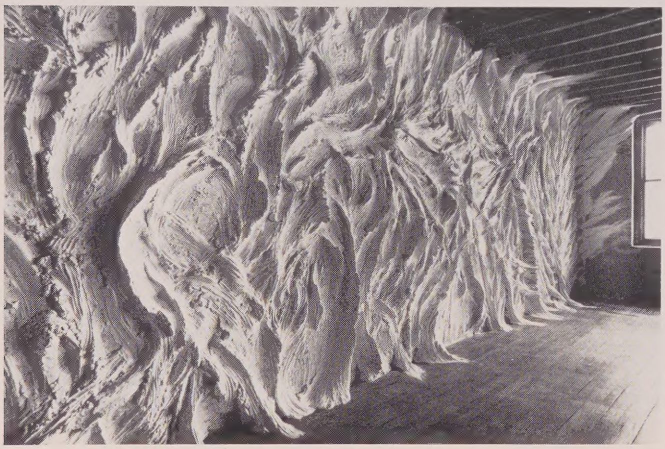


Photo: Alex Neumann

Untitled, 1984, rocklath, perlite, lime and plaster, 4.3 × 6.7 m



A wall, London, 1984, perlite, lime and plaster, 3.0 × 15 m

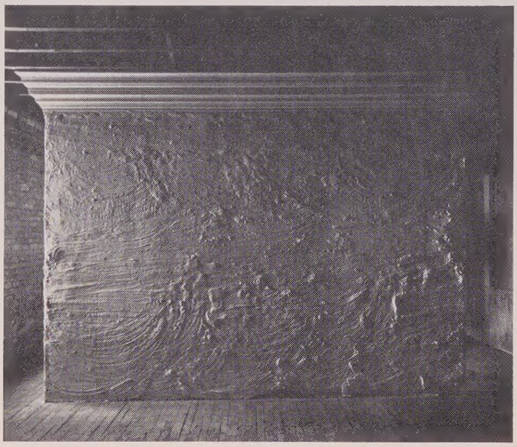


Photo: John Tamblyn

Untitled, 1980, rocklath, perlite, lime and plaster, 3.0 m × 4.0 m × 15 cm

The established reference of my work is a wall within a room. The work is my physicality in relation to the wall's physicality. Through an intuitive sense and a physical interaction with the plaster surface, I discover a specific orientation to the wall. Based on my position in relation to the height and width of the wall, I attempt to form the wall's inherent qualities through either ascensional or gravitational orientation within my movements. I am interested in giving the physical proximity of the body to architecture.

Spring Hurlbut

Hand plastered walls done on location

Workshops
Available for workshops and lectures dealing with sculpture.

Guest Lectures
University of Western Ontario, London, 1984
Embassy Cultural House, London, 1983

Education
Nova Scotia College of Art and Design, Halifax, 1973-75
Ontario College of Art, Toronto, 1971-73

Solo Exhibitions
1984 London Regional Art Gallery, Ontario
1984 Studio Show, Toronto: *A Wall Done on Location and a Fish Work*
1981 P.S.1, Room 202, Long Island City, New York: *A Wall Done on Location*
1979 Studio Show, London, Ontario: *36 Foot Tunnel Vault*
1977 Studio Show, London, Ontario: *A Wall, A Font, Tabernacle*

Group Exhibitions
1984 Glendon Gallery, Toronto: *Repositioning the Familiar*
1983 Württembergischer Kunstverein Stuttgart, Kunstgebäude am Schlossplatz, Stuttgart, West Germany: *Künstler aus Kanada: Räume und Installationen*
1981 Art Gallery of Ontario, Toronto: *Spring Hurlbut, Ron Martin, John Massey, Becky Singleton*

Awards/Grants
Canada Council Grants, 1980, 1981, 1984
Ontario Arts Council Grants, 1983, 1984

Bibliography

Ferguson, Bruce. "Artists from Canada, Stuttgart." *artmagazine*, Summer 1983, vol. 14, no. 63/64, pp. 8-12, 72-73.
Künstler aus Kanada: Räume und Installationen. Stuttgart, West Germany: Württembergischer Kunstverein Stuttgart, 10 February – 20 March 1983.
Nasgaard, Roald. *Spring Hurlbut, Ron Martin, John Massey, Becky Singleton*. Toronto: Art Gallery of Ontario, 5 June – 19 July 1981.
Nemiroff, Diana. "Identity and Difference: Canadians at Stuttgart." *Vanguard*, Summer 1983, vol. 12, no. 5/6, pp. 18-21.

Nora Hutchinson

STATION WAS PRAISED ON ITS CAL

Photo: Teri Chmilar

Still from *Salem II*, 1982, $9^1/_2$ min., colour, $^3/_4$"

Photo: Teri Chmilar

Still from *C'était un Jeu de Mémoire*, 1977, 20 min., b/w, $^3/_4$"

Photo: Teri Chmilar

Still from *Granny and Me*, 1983, 15 min., colour, $^3/_4$"

To date, my work in video has dealt with personal politics displayed in the form of poetry. The narrative approach has always been my forte in video and I have pursued several methods of presenting this format.

Sound has become more important in my work over the last two or three years and I have created works which deal with layered sound tracks. Music and dialogue have become musical scores for visuals. The tapes *Salem* and *Granny and Me* portray this approach.

Finally, my work is now taking a turn and expresses an outside or more objective view. I remain interested in narrative and in music and look forward to producing works containing these elements in tape, performance, and sound sculpture.

Nora Hutchinson

Video

Workshops

Available for workshops on history, theory, and composition in video, ideas in production, production techniques and editing, or on writing the script.

Teaching Experience

Ontario College of Art, Toronto: Video Instructor, 1982-83
University of Guelph: Fine Art/Video, 1980-82
Ontario College of Art, Toronto: Guest Lecturer, 1979
Malaspina College, Nanaimo, British Columbia: Guest Lecturer, 1979
Simon Fraser University, Burnaby, British Columbia: Guest Lecturer, 1979

Education

University of Guelph: B.A. Music, 1976

Solo Screenings

1981 Artspace, Peterborough
1980 Centre for Art Tapes, Halifax, Nova Scotia
1979 Simon Fraser University, Burnaby, British Columbia
1979 Malaspina College, Nanaimo, British Columbia
1979 And/Or Gallery, Victoria, British Columbia
1979 Open Space Gallery, Vancouver, British Columbia
1979 Vancouver Art Gallery, British Columbia
1979 Ontario College of Art, Toronto

Group Screenings

1984 A Space/Canada House Video Exchange, London, England
1983 Ontario College of Art, Toronto
1983 Ontario Arts Council, Toronto
1983 York University, Toronto
1983 Women in Focus, Vancouver, British Columbia
1983 Locarno Switzerland International Video Festival, Switzerland
1982 The Frontier, WNED-TV, Buffalo, New York
1982 Akademie der Künste, Berlin, West Germany: *O Kanada*
1982 World Wide Video Festival, Kijkhuis, The Netherlands
1981 Babajaga, Rome, Italy
1981 Latitude 53, Edmonton, Alberta
1981 S.A.W. Gallery, Ottawa
1981 Macdonald Stewart Art Centre, Guelph
1981 Ikon Gallery, Birmingham, England
1981 Centre of Contemporary Italian Culture and the Department of Art, New York
1980 Prime Video, Montreal, Quebec
1980 Véhicule, Montreal, Quebec
1979 Athens Video Festival and Roadshow, Ohio
1979 Portland Oregon Film and Video Festival
1978 Video Inn Gallery, Vancouver, British Columbia
1978 Fifth Network Conference, Toronto
1977 Canadian Video Open, Artons, Calgary, Alberta
1977 Graz, Austria
1976 Dundas Valley School of Art
1976 Ed Video, Guelph (circulating)
1976 CEAC (Centre for Experimental Art and Communication), Toronto
1976 University of Guelph

Awards/Grants

Canada Council Grants, 1977-84
Ontario Arts Council Grants, 1978-83
Portland Oregon Film and Video Festival, 1979
Video Roma, Video Art Section, 1980

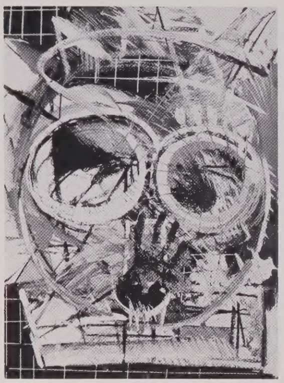
Collections

Canadian Consulate, New York, New York
Canadian Cultural Centre, Paris, France
Kijkhuis, The Hague, The Netherlands
National Gallery of Canada, Ottawa
Palais des Beaux-Arts, Charleroi, Belgium
S.A.W. Gallery, Ottawa

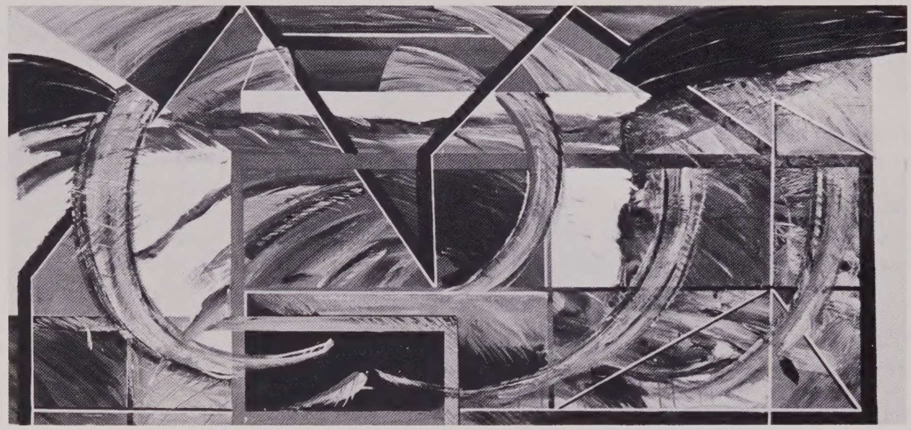
Videography

Ennui	1976	b/w	sound	10 min.
The Silence In Between	1976	b/w	sound	10 min.
No Flying	1976	colour	sound	11 min.
C'était un Jeu de Mémoire	1977	b/w	sound	20 min.
Blue Sky Dialogue	1977	colour	sound	10 min.
Go Away Heart	1978	colour	sound	16 min.
The Stronger	1978	colour	sound	15 min.
I Heard Her Angry Once	1979	colour	sound	25 min.
Salem	1980	colour	sound	5 min.
Collectables	1981	colour	sound	10 min.
Salem II	1981	colour	sound	$9\frac{1}{2}$ min.
Granny and Me	1982	colour	sound	15 min.
Excerpts, The Long Weekends of Billy the Kid	1983	colour	sound	8 min.
The Driver	1984	colour	sound	11 min.

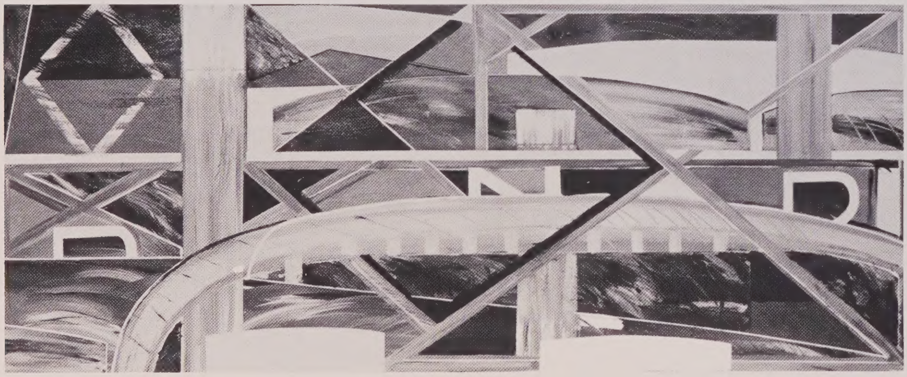
Paul Hutner



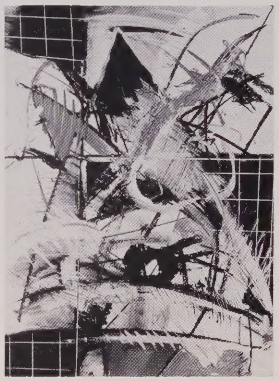
Mask #1, 1988, acrylic, charcoal, graphite, watercolour, pencil on paper, 73.66 x 55.88cm.



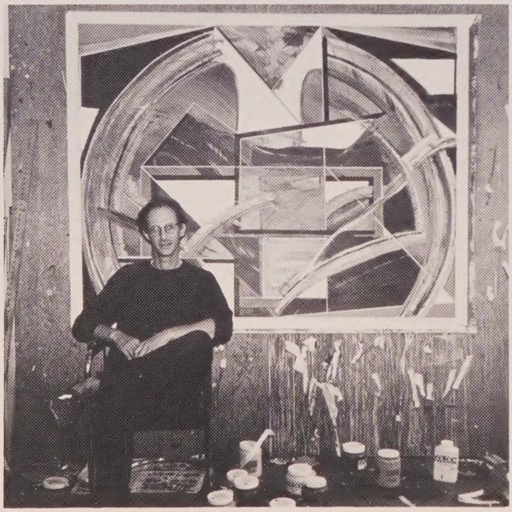
Ireland #1, 1989, acrylic on canvas, 1.092 x 2.336m.



Commissioner's Road, 1989, acrylic on canvas, 1.092 x 2.692m.



Mask #2, 1988, acrylic, charcoal, graphite, watercolour, pencil on paper, 73.66 x 55.88cm.



Paul Hutner in front of *Ireland #2*, 1989, acrylic on canvas, 1.397 x 1.803m.

My paintings are stories. Because they are gestural and expressive, they contain the narrative of their construction; they also are about places, situations and ideas that are important to me. Those I have been working on for the last four years have progressed from artefactual content (maps and masks) to naturalistic content and autobiographical narrative (machine and landscape). My work has always been concerned with the tension between abstract form and the subjects on which it is based.

Paul Hutner

Painting and Drawing

Workshops

Available for slide lectures on his own work or on a personal view of the history of painting in Toronto from 1950.

Teaching Experience/Guest Lectures

University of Guelph
York University, Toronto
Sheridan College, Oakville
Three Schools of Art, Toronto
North York Board of Education, Ontario Arts Council Creative Artists in Schools

Education

New School of Art, Toronto, 1967-69

Solo Exhibitions

1989	Sable-Castelli Gallery, Toronto
1988	Sable-Castelli Gallery, Toronto
1985	Sable-Castelli Gallery, Toronto
1983	Sable-Castelli Gallery, Toronto
1980	Sable-Castelli Gallery, Toronto
1979	Sable-Castelli Gallery, Toronto
1978	Sable-Castelli Gallery, Toronto
1977	Sable-Castelli Gallery, Toronto
1976	Sable-Castelli Gallery, Toronto
1976	Jared Sable Gallery, Toronto
1975	Jared Sable Gallery, Toronto
1973	Jared Sable Gallery, Toronto
1972	Dunkelman Gallery, Toronto

Group Exhibitions

1988	Concordia Art Gallery, Montreal: *Contemporary Canadian Works on Paper*
1988	Canadian Forces Base, Officer's Mess, Comox, British Columbia: *The Octagon Expedition*
1987	Art and Culture Center of Hollywood, Florida: *New Expressions – Canada*
1986	Joy Moos Gallery, Miami, Florida: *Word*
1985	Sarnia Public Library & Art Gallery: *Toronto Now*
1984	Art Gallery of Ontario, Toronto (circulating 1984-1986): The Glenbow Museum, Calgary; Rodman Hall Arts Centre, St. Catharines; Art Gallery of Windsor; The Edmonton Art Gallery; Art Gallery of Algoma, Sault Ste. Marie; The Gallery/Stratford: *Toronto Painting '84*
1983	Sable-Castelli Gallery, Toronto: *Gallery Artists*
1982	Dalhousie Art Gallery, Halifax: *6th Dalhousie Drawing Exhibition*
1981	Winnipeg Art Gallery: *Linear Variables*
1980	The Gallery/Stratford: *Recent Paintings and Sculpture: A Loan Exhibition from the Art Bank*
1979	Harbourfront Community Gallery, Toronto: *Making a Fresh New Thing: 10 Painters*
1977	The Edmonton Art Gallery, Alberta: *New Abstract Art*
1976	London Art Gallery (circulating 1976-77); Norman Mackenzie Art Gallery, Regina; Art Gallery of Greater Victoria; Glenbow-Alberta Institute, Calgary; Agnes Etherington Art Centre, Kingston; Beaverbrook Art Gallery, Fredericton; Confederation Centre of the Arts, Charlottetown; Saidye Bronfman Centre, Montreal: *Young Contemporaries '76*
1976	External Affairs, London and Paris
1976	The Gallery/Stratford
1976	Montreal XXI Olympiad: *Abstractions*
1976	Art Gallery of Hamilton and Kitchener/Waterloo Art Gallery: *Ontario Now*
1975	London Art Gallery: *Young Contemporaries '75*
1975	Cranbrook Academy of Art, Michigan
1975	Winnipeg Art Gallery: *Eight from Toronto*
1974	The Edmonton Art Gallery, Alberta: *Canada x Ten*
1972	Owens Art Gallery, Mount Allison University, Sackville, New Brunswick: *12 x 12*
1972	The Edmonton Art Gallery, Alberta and Norman Mackenzie Art Gallery, Regina: *Diversity: Canada East*
1971	The Isaacs Gallery, Toronto: *Five on the Scene that Should Be Seen*
1969	Hart House, Toronto: *Annual Sculpture Show*

Bibliography

Burnett, David. *Cineplex Odeon (The First Ten Years): A Celebration of Contemporary Canadian Art.* Cineplex Odeon,1989.
Burnett, David and Marilyn Schiff. *Contemporary Canadian Art.* Edmonton: Hurtig Publishers Ltd., 1983.
Burnett, David. "Paul Hutner, Sable-Castelli Gallery." *Vanguard*, May 1985, vol.14, no.4, p.38.
Dault, Gary Michael. "Artist displays exciting technique." Toronto Star, 11 January 1978.
Dault, Gary Michael. "One-man show an insight into abstract art." *Toronto Star*, 9 January 1976.
Hale, Barrie. "Out of the Park: Modernist Painting in Toronto 1950-1980." *Provincial Essays*, 1985, vol.2.
Hudson, Andrew. "Notes on Eight Toronto Painters." *Art International 15*, October 1975, vol.XIX, no.8, pp.23-25.
Jewell, M.W. "Paul Hutner at Sable-Castelli." *Artist's Review*, January 1978.
Kuspit, Donald B. "Exotic Modernism, Toronto." *Vanguard*, November 1980, vol.9, no.9, pp.19-25.
Mays, John Bentley. "Hutner's stylistics recall happier days." *The Globe and Mail* (Toronto), 9 April 1983.
Murray, Joan. "Hutner: from rubber bands to ABC." *Inprint*, February 1979, vol.3, no.1, pp.10-12.
Murray, Joan. "Making a Fresh New Thing: 10 Painters." *artmagazine*, May/June 1979, vol.10, nos.43/44, pp.19-25.
Purdie, James. "A visual vocabulary anchored by ABC." *The Globe and Mail* (Toronto), 14 January 1978.
Purdie, James. "Paul Hutner." *The Globe and Mail* (Toronto), 10 January 1976.
Purdie, James. "The mural that's not allowed to speak." *The Globe and Mail* (Toronto), 26 October 1976.
Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: Oxford University Press, 1988 (2nd edition).
Weiler, Merike. "New artist is called a genius." *Toronto Star*, 8 January 1972.
Wilkin, Karen. "Toronto: More is less than one." *Art News*, Summer 1979, vol.78, no.6, pp.164-166.

Clarissa Inglis

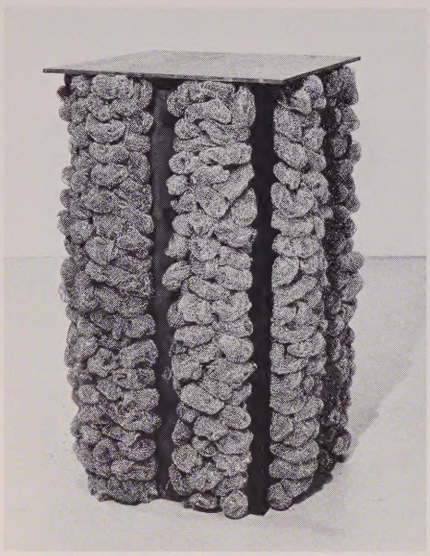


Photo: Peter MacCallum

Tedious Chores Series: Chore Girl, 1979, steel, copper, 39" x 25" x 25"

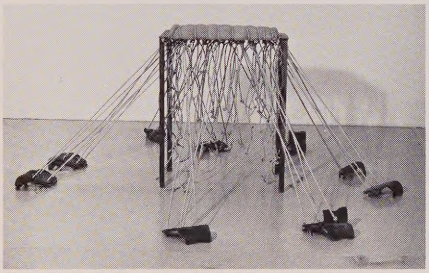


Photo: Peter MacCallum

Being There, 1980, mixed media, 39" x 32" x 18"

Photo: Rex Inglis

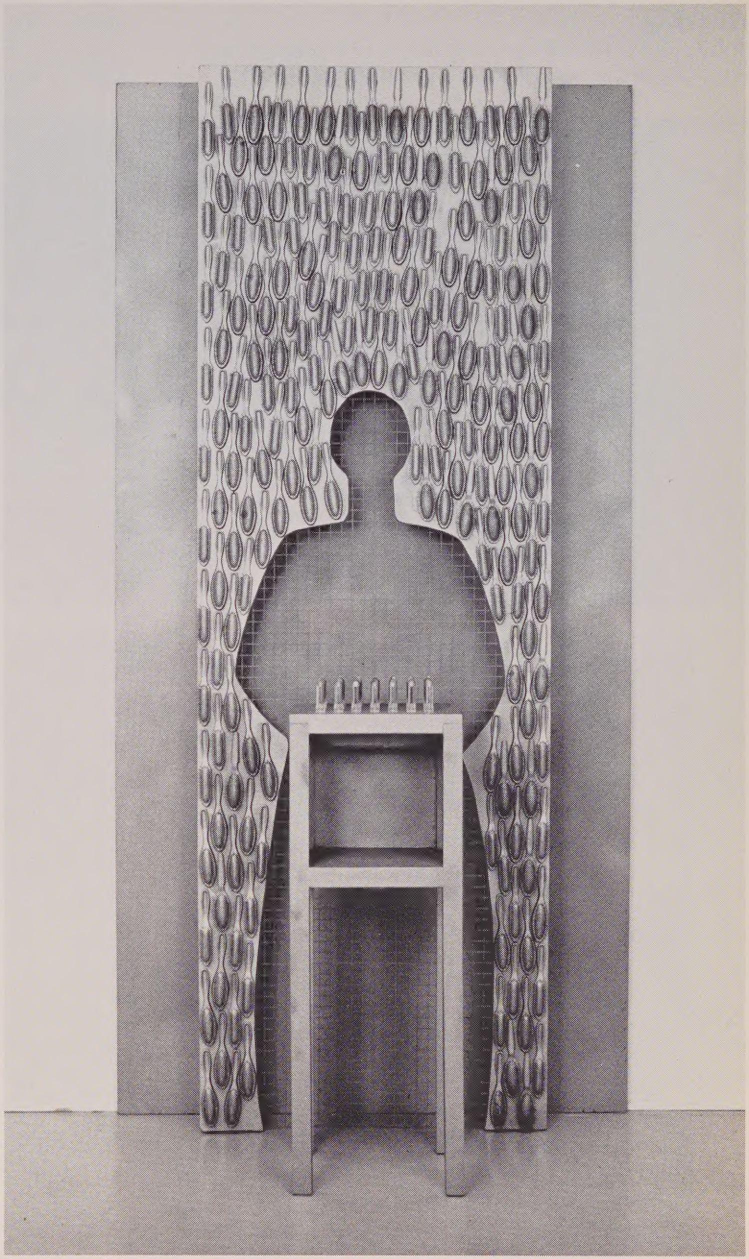


Photo: Peter MacCallum

Confinement (No. 7 Lipsticks), 1981, mixed-media including cassette player, 96" x 48" x 28"

Making art is for me an expression of freedom. Once I have defined a concept, I develop it and work it out visually until the statement is complete. This helps me toward a fuller introspective understanding.

The mundane aspects of the materials used in some of my sculpture reflect experiences in my life that I have chosen to integrate into my self-oriented art.

To reach this goal requires research, experimentation, the synthesis of the conscious and unconscious creative processes and especially taking risks. Through these processes I can then deal with the unavoidable ensuing anxieties and attempt to resolve them.

I want my work to reflect my individuality, to reveal myself.

Clarissa Inglis

Sculpture and environments utilizing "found" domestic objects

Workshops

Available for workshops on concepts in contemporary sculpture and women's art as well as her own work.

Education

Ontario College of Art, Toronto, 1976-79
Atelier de dessin et d'arts décoratifs, Paris, France, 1961-62
St. Agnes Business and Language School, Lucerne, Switzerland, 1954-57

Exhibitions

1982 White Water Gallery, North Bay: *Solo Exhibition*
1982 S.A.W. Gallery, Ottawa: *Waiting (Solo Exhibition)*
1981 Art Gallery of Cobourg, Ontario: *Solo Exhibition*
1981 80 Washington Square East Galleries, New York: *Clarissa Inglis: Sculpture*
1981 Glendon Gallery, Toronto: *Clarissa Inglis: Confinement and Ismétlés*
1981 Centennial Gallery, Oakville
1980 The Funnel Gallery, Toronto: *Clarissa Inglis: Waiting*
1980 Powerhouse, Montreal
1980 Hart House Art Gallery, University of Toronto: *Solo Exhibition*
1980 Scarborough College Art Gallery, University of Toronto: *Clarissa Inglis: Tables – Tedious Chores Series*
1979 YYZ Gallery, Toronto: *Clarissa Inglis: Tedious Chores*
1979 Factory '77 Gallery, Toronto: *Choi, Inglis and Jones*
1979 A.C.T. Gallery, Toronto
1979 Glendon Gallery, Toronto: *Inglis, Leventhal and Schotman*
1979 Gallery 76, Toronto: *Solo Exhibition*
1978 10th International Sculpture Symposium, Ontario College of Art, Toronto: *Aspects of Sculpture*
1978 Gallery 76, Toronto: *Solo Exhibition*
1964 Salon des Indépendants, Paris, France

Awards

Canada Council Project Cost Grants, 1980, 1981
Ontario Arts Council Grants, 1979, 1980, 1981, 1982
Ontario College of Art, Toronto, George E. Reid Scholarship, 1979

Denise Ireland

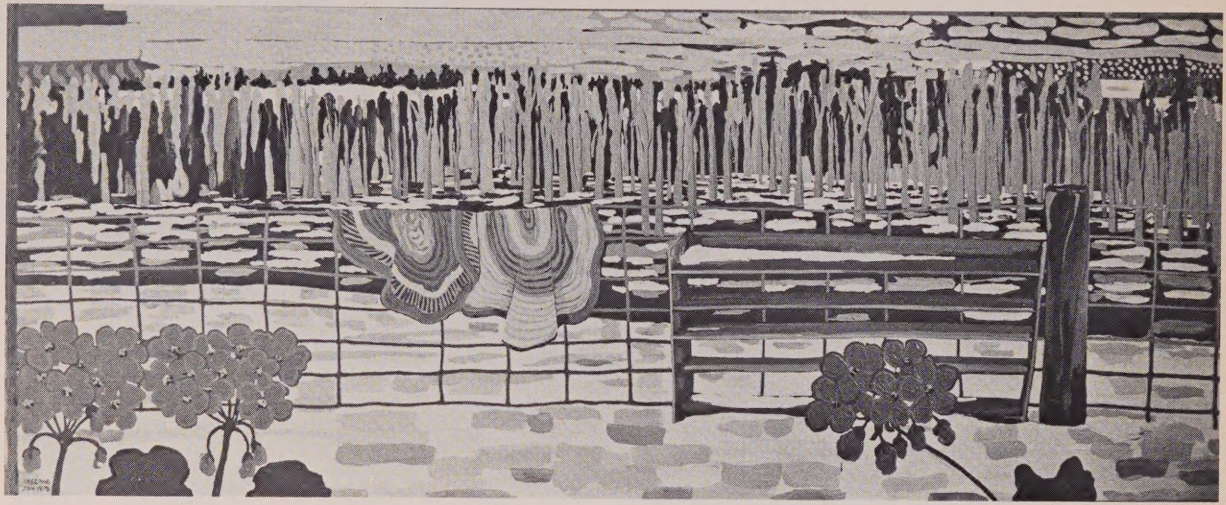


Photo: Dennis Tourbin

My paintings reflect a rural environment in a highly decorative, exaggerated style. The large acrylic interior/exterior paintings show, through a window located somewhere in the painting, a rugged Canadian landscape. I paint a window to frame the landscape and, in the foreground of the picture, a warm interior setting. The inside contrasts with the outside.

In the past I have exhibited a combination of these landscapes with my colour studies. The colour studies also reflect my rural environment but in a less abstract way. I have used natural dyes from the area to dye sheep's wool also from the area, and arrived at a complete colour scale from organic dyes in various combinations. The dyed wool is then arranged in plastic boxes that display the subtle colours in an aesthetic way. In this way I can offer information about the various dyes to those who are interested in the scientific aspects of natural dyes as well as their aesthetic appeal.

Katja Jacobs

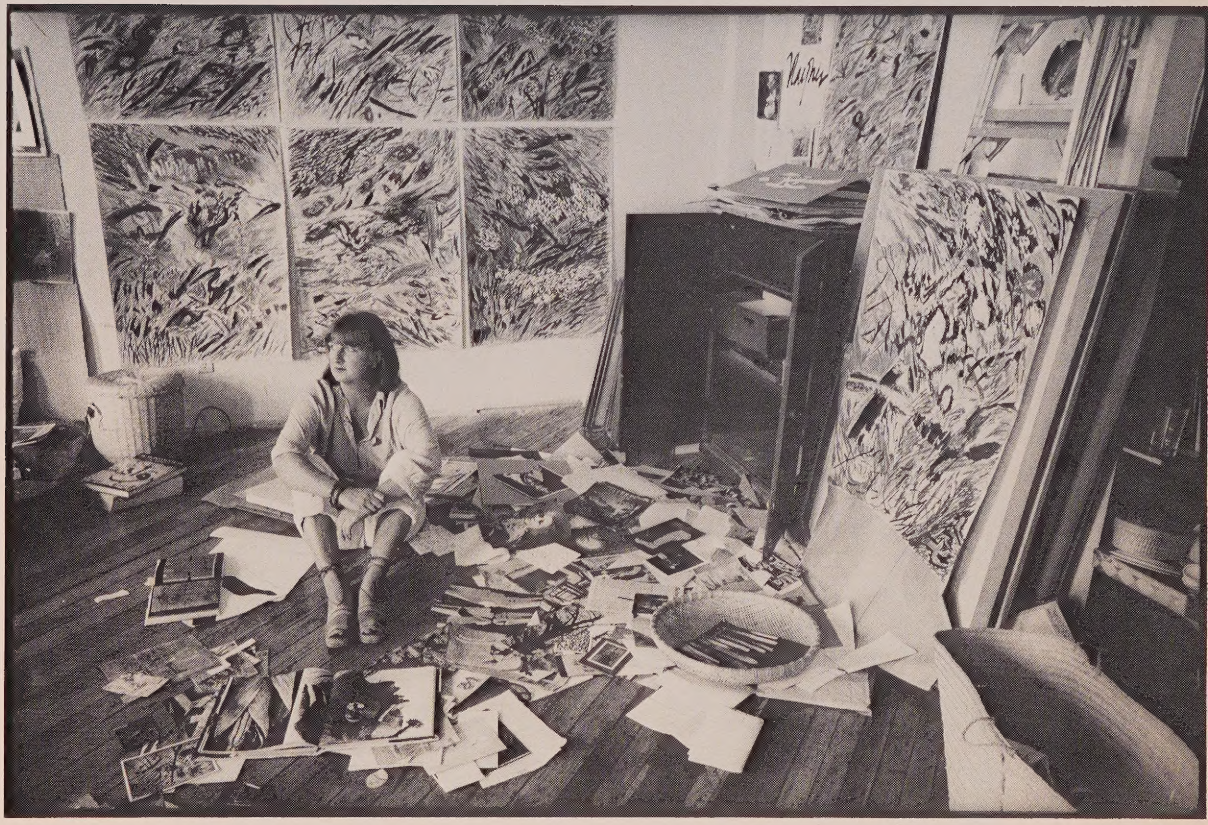
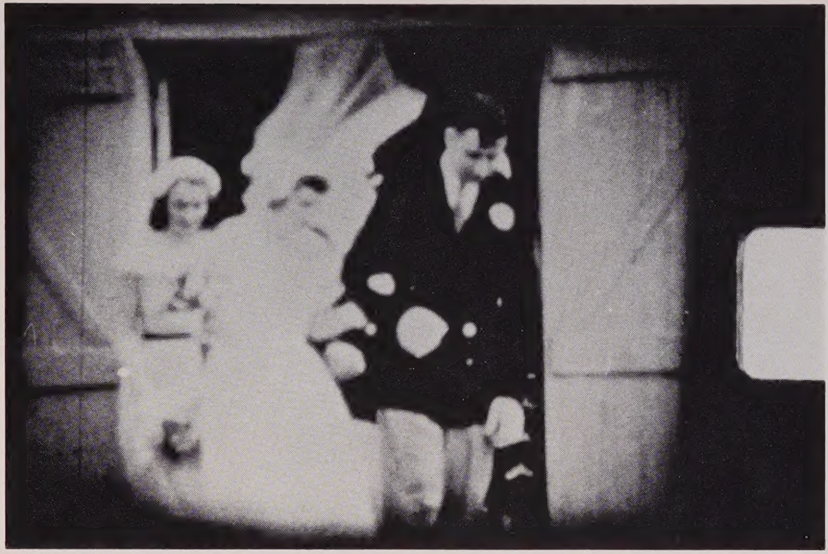


Photo: Mike Visser

During the past few years I have been developing a sign language — a coloured script — images of energy fields — points of high power and energy where sounds and colours are still all one. I work in a variety of media, including printmaking.

Patrick Jenkins



Still from *Wedding Before Me*, 1976

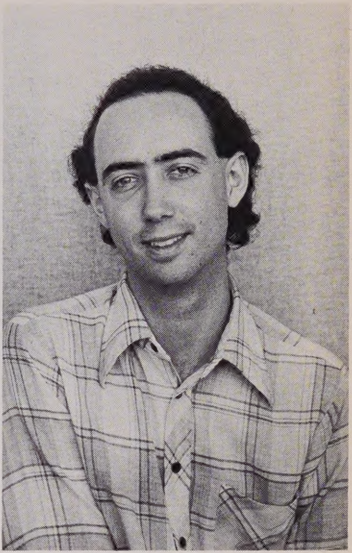
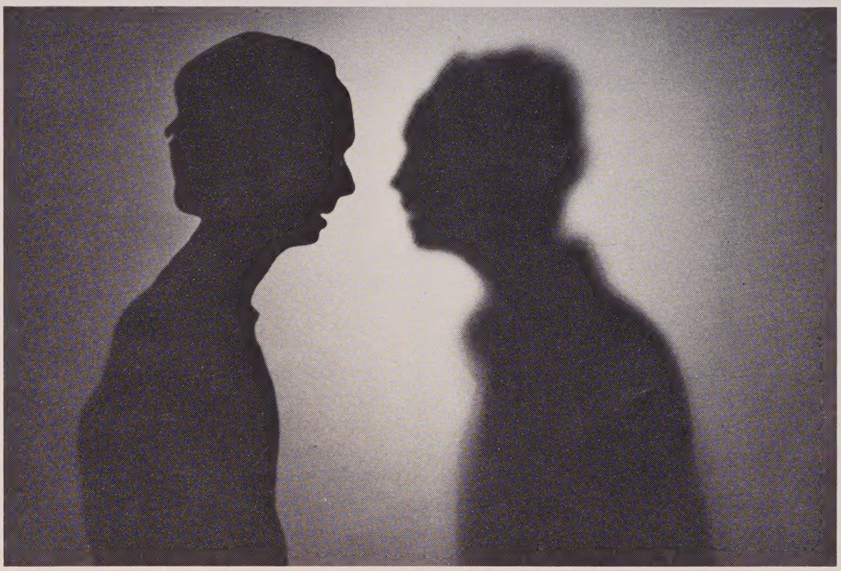


Photo: Maarten Laupman



Still from *Shadowplay*, 1981

I've always found films to be most exciting when they go beyond their ability to record the real world and lead me through experiences that I couldn't normally have. I've found that ideas can come from thinking about the nature of film, which for me is a series of 24 still photographic frames projected per second.

My film *Wedding Before Me* was made using the home movie of my parents' wedding. I rephotographed this home movie frame by frame, slowing down the movement, looking at details and repeating the facial expressions of the relatives gathered for the wedding. What I was trying to do was to explore the unseen emotional tensions between people at a wedding using this rephotographing technique.

In another film, *Shadowplay*, I explored the fact that movies are made of light and shadow cast upon a white screen. In this black and white film, people and objects appear as flat shadows. A shadow of a person appears beside a black silhouette of himself so that the real and the unreal are in question.

Often my film concepts are developed while I shoot, instead of being entirely pre-planned. If I knew totally what was going to happen ahead of time, the filmmaking process would not be as exciting and challenging.

PATRICK JENKINS

Filmmaking

Workshops

Available for workshops in Super-8 filmmaking, the history of experimental film and creative approaches to working with movie cameras

Teaching Experience

York University, Matrix Drawing Classes, 1981/82
Banff School of Fine Art, Intermedia Course in Video and Performance, 1981
York University, Drawing Classes, 1978, 1980

Education

Elliot Lake School of Fine Arts
Banff School of Fine Arts, sculpture and mixed media
York University, Honours B.F.A.
Edinburgh Arts '78, Scotland, Ulster, Wales and Eire

Recent Exhibitions and Screenings

1981 Media Study, Channel 17, Buffalo: *Frontier Series*
1981 Ed Video, Guelph: *Screening of Filmworks*
1981 Cineworks and P.U.M.P.S. Studios, Vancouver: *Screening of Filmworks*
1981 Plug In Gallery, Winnipeg: *Screening of Filmworks*
1981 Banff Centre, Banff: *Screening of Filmworks*
1981 Funnel Theatre, Toronto: *Screening of Filmworks*
1981 Kingston Artists' Association and National Film Theatre, Kingston
1981 Art Gallery of Ontario, Toronto: *Explorations in Super-8 Series*
1980 Art Gallery of Brant, Brantford: *Drawings and Filmworks*
1980 YYZ Gallery, Toronto: *Drawings*
1980 Funnel Gallery, Toronto: *Drawings*
1979 Funnel Theatre, Toronto: *Screening of Filmworks*
1979 Chicago Filmmakers, Chicago
1979 Toronto Super-8 Film Festival, Toronto
1979 Festival of New International Super-8 Film, Caracas, Venezuela
1979 Ann Arbor Super-8 Film Festival, Ann Arbor, Michigan
1979 Southwestern Alternate Media Program, Houston, Texas
1978 Lansdowne Artists Collective, Toronto: *Films/Video Series*
1978 Banff School of Fine Arts, Banff: *Social Cripple (Ritual Performance)*
1978 Founder's Art Gallery, Downsview
1978 Scottish Super-8 Film Festival, Glasgow, Scotland
1978 Toronto Super-8 Film Festival, Toronto
1977 Art Gallery of Brant, Brantford: *Seven Brantford Artists*
1977 Toronto Super-8 Film Festival, Toronto
1976 Art Gallery of Brant, Brantford: *Graphex 4*
1975 I.D.A. Gallery, York University, Downsview: *Thread Show*

Filmography

Wedding Before Me	1976	Super-8	sound	7 min.
Room Film	1977	Super-8	sound	7 min.
G	1977	Super-8	sound	3 min.
Triple Super-8 (3 projectors)	1977	Super-8	silent	3 min.
Isolations	1978	Super-8	sound	7 min.
At the Gates	1978	Super-8	sound	5 min.
Fluster	1978	Super-8	silent	7 min.
A Sense of Spatial Organization	1980	Super-8	silent	25 min.
Ruse	1980	Super-8	sound	7 min.
Shadowplay	1981	Super-8	sound	13 min.

Tim Jocelyn

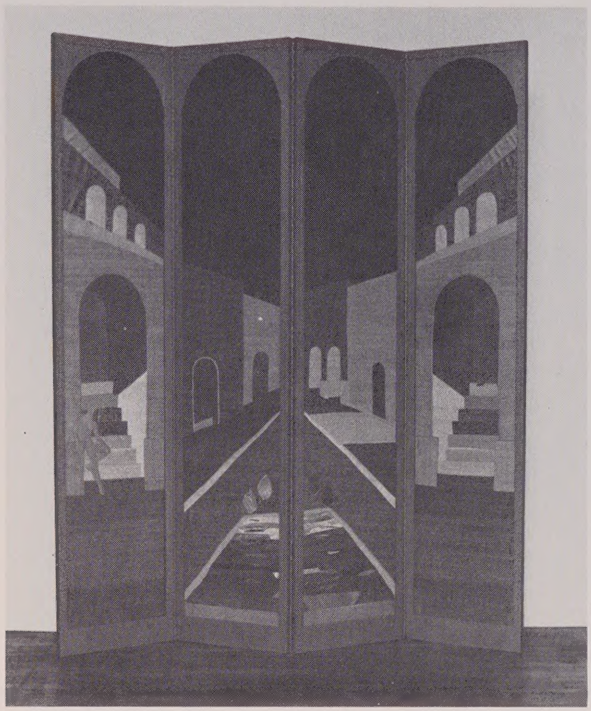


Photo: Tony Wilson

Theseus, 1983, folding screen, enamelled wood, silk, leather, 183 × 173 cm

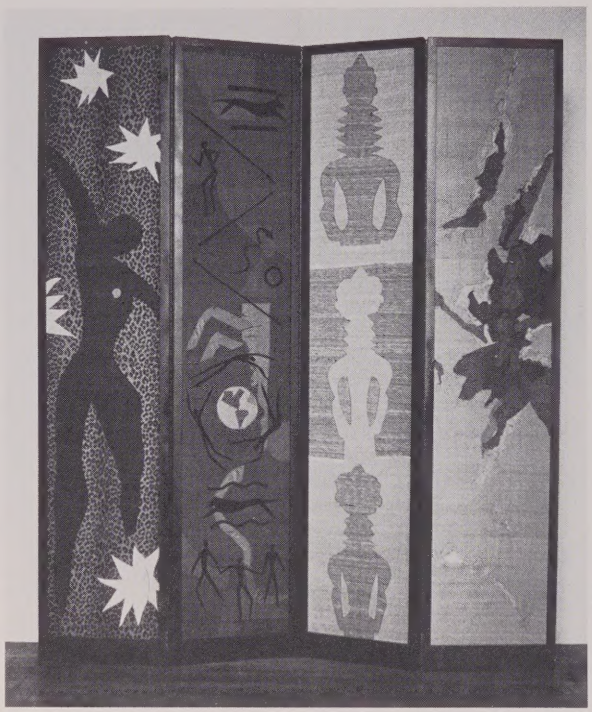


Photo: Tony Wilson

Re-Signing Icarus, 1983, folding screen, enamelled wood, silk, leather, corduroy, 183 × 173 cm

Design moves through the air like an electrical current, and the best work functions as an indicator of the direction of this current. I am involved as a surface designer in a number of forms and formats. My production has included clothing, wallhangings, folding screens, upholstered furniture, outdoor banners, and graphic and stage design. This production has been influenced by the textile work of Sonia Delaunay, the screens and furniture of Eileen Gray, and the cutouts of Matisse, among others. I share the intention of their work to produce functional objects which in their design contain a broader meaning than their utility, and to employ such objects as vehicles of expression. Visual quotations from these and other design sources have served to locate my concern with design as an indicator – a sometimes abstract, sometimes representational rendering of ideas.

For the past few years I have been working with ChromaZone, an artist collective comprising mainly painters. Through this association I have become interested in prevalent issues of current painting such as appropriation, historical quotation, and strategies of eclecticism; this interest has been mirrored in my work.

I am also interested in the process of collaboration among artists and designers, and have been engaged in several successful collaborative projects. In 1983 I co-produced ChromaZone's *Chromaliving*, an exhibition of objects and environments by 150 artists working together in an empty department store. The exhibition explored the relationship between art and design in a variety of media and formats ranging from fashion and furniture to full-scale installations. It became a laboratory to explore themes which I address in my own work.

Photo: Tony Wilson

Tim Jocelyn

Installation

Workshops

Available for workshops in banner construction and the papercut method of surface design. Also available to lecture on the *Chromaliving* exhibition or on the development of his own work from 1978 to the present.

Teaching Experience

Embassy Cultural House, London, Ontario: Guest Lecturer, 1984
St. Lawrence College, Kingston: Workshop, 1984
Sheridan College, Oakville: Workshop, 1984
McGill University, Montreal, Quebec: Guest Lecturer, 1984
Haliburton Highlands School of Fine Art, Haliburton: Instructor, 1983-84
Surfacing Textile Association Conference: Guest Lecturer, 1983
Alberta College of Art, Calgary: Guest Lecturer, 1983
Visual Arts Centre, Montreal, Quebec: Guest Lecturer, 1982
Nova Scotia College of Art and Design, Halifax: Canada Craft Council conference, Workshop, 1982
St. Lawrence College, Kingston: Workshop, 1981

Education

Central Technical Secondary School, Toronto, 1973

Solo Exhibitions

1985 Burlington Cultural Centre (Art Gallery of Ontario, "Artists with their Work" Program)
1983 Olga Korper Gallery, Toronto: *New Work by Tim Jocelyn*
1981 Julie Artisans Gallery, New York, New York

Group Exhibitions

1985 New Math Gallery, New York: *Glamorous Africa*
1984 Queen's Quay Terminal, Toronto: *Phoenix 84*
1984 Wynick/Tuck Gallery, Toronto: *Toronto/Drawing*
1984 The Art Gallery at Harbourfront, Toronto: *Dressing Up*
1984 The Art Gallery at Harbourfront, Toronto: *Sense of Occasion*
1984 Toronto Sculpture Garden: *Visual Rhythms*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 The Rivoli, Toronto: *An Illusive Affair*
1983 Canadian Centre of Photography, Toronto: *A Fashion Show*
1983 Bamboo Club, Toronto: *Under the Bam, Under the Boo*
1982 Gallery 76, Toronto: *YYZ Monumenta*
1982 A.R.C. (Artculture Resource Centre), Toronto: *Celebration*
1982 Harbourfront, Toronto: *The Collection*
1982 Gallery Pascal, Toronto: *Art Wearable Show*
1981 Harbourfront, Toronto: *Fashion Art '81*
1981 Ontario Crafts Council Gallery, Toronto: *Art in Style*
1981 ChromaZone, Toronto: *The Fashion Show*
1981 Harbourfront, Toronto: *The Collection*
1981 The Concert Hall, Toronto: *Modern Classix Bazaar*
1980 Grange Gallery, Toronto: *New Art Wearables: Tim Jocelyn and Jane Hall*
1980 Harbourfront, Toronto: *Fashion Art '80*
1980 Ontario Crafts Council Gallery, Toronto: *Winter Wearables*
1979 Vistek Studio, Toronto: *Area Masters Mixed Media '79*
1979 Julie Artisans Gallery, New York: *Group Show*
1979 Ontario Crafts Council Gallery, Toronto: *Ontario Crafts '79*
1978 Salon des Artistes, Toronto: *Group Show*
1978 Vistek Studio, Toronto: *Area Masters Mixed Media*

Bibliography

Fabo, Andy. *Desire*. Ottawa: Gallery 101, 14 February – 10 March 1984.
Freedman, Adele. "An anti-home show that weds art to fashion." *The Globe and Mail* (Toronto), 22 October 1983.
Freedman, Adele. "From the frivolous to the sumptuous." *The Globe and Mail* (Toronto), 15 September 1984.
Freedman, Adele. "If it lives up to its billing, design show will dazzle." *The Globe and Mail* (Toronto), 1 September 1984.
Hay, Norman. "Wearable Art Show at Chroma Zone." *artmagazine*, May/June/July 1982, vol. 13, no. 58/59, p. 47.
Hume, Christopher. "Young sculptors highlighted." *Toronto Star*, 24 August 1984.
Jocelyn, Tim. "Chromaliving – Settling Accounts." *C Magazine*, Winter 1983/84, no. 1, pp. 56-58.
Langille, Jeff. "Art to puzzle Freudians." *The Charlatan*, 1 March 1984, pp. 21-22.
Livingstone, David. "Artists are goofing up with style." *The Globe and Mail* (Toronto), 26 June 1984.
Livingstone, David. "Designing in Rags." *The Globe and Mail* (Toronto), 6 December 1983.
Livingstone, David. "Interviews: Four Artists' Thoughts on Fashion." *Toronto Life*, Spring 1983, pp. 76f.
Mays, John Bentley. "Art that's the talk and toast of town." *The Globe and Mail* (Toronto), 19 May 1984.
Mays, John Bentley. "Chromaliving proves traditions are dead." *The Globe and Mail* (Toronto), 22 October 1983.
Morley, Marilyn. "Into the zany zone." *The Toronto Sun*, 28 June 1984.

Jack Joel

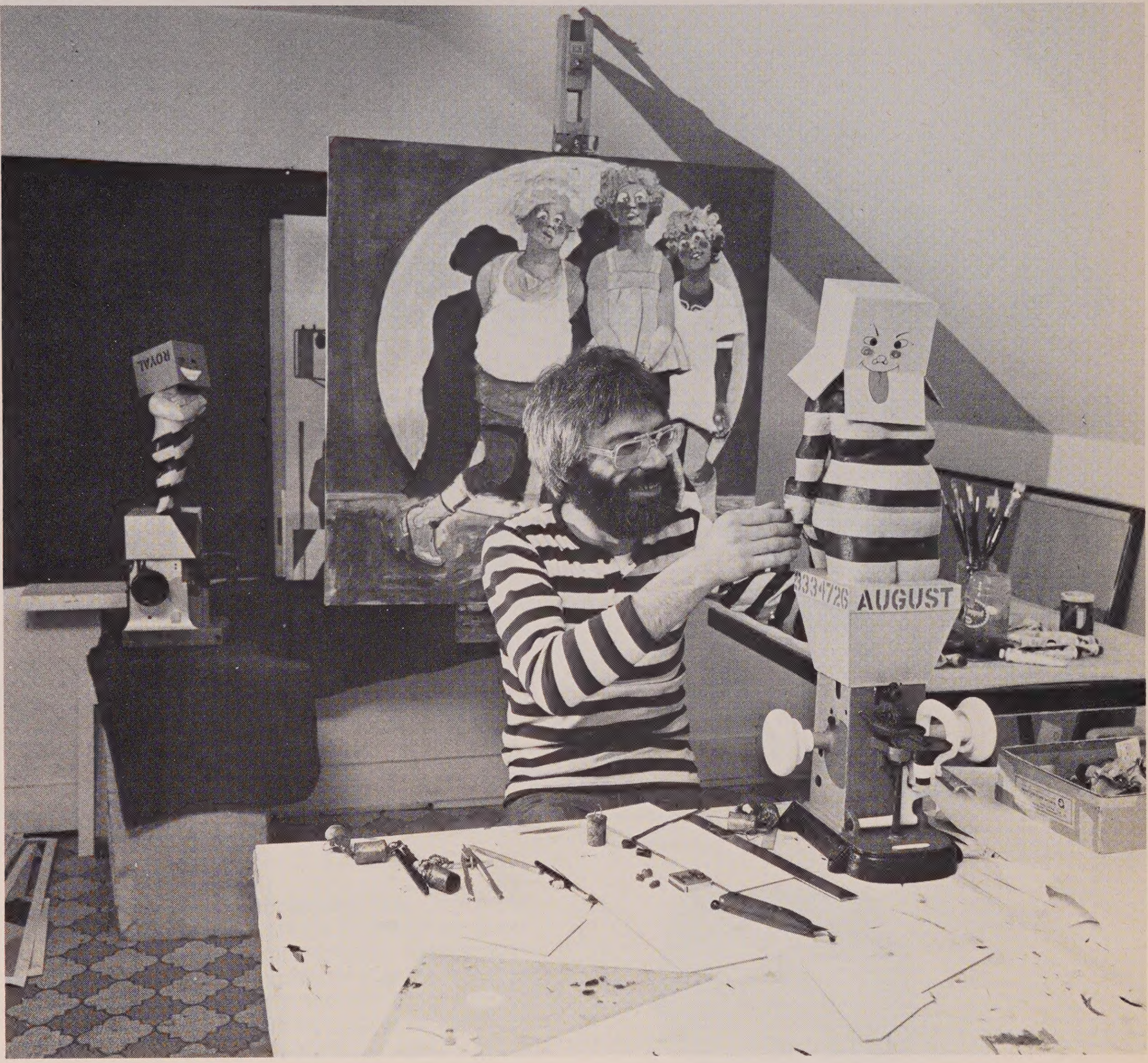


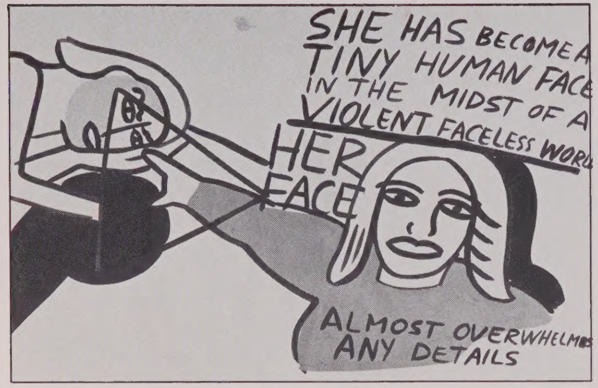
Photo: Bina England

Joel plays the fool seriously. He embraces the world with sheer delight. With his work one can have great fun. This very versatile artist interprets the world around him in many diverse media, ranging through paintings, drawings and serigraphs to collage and mixed media sculpture.

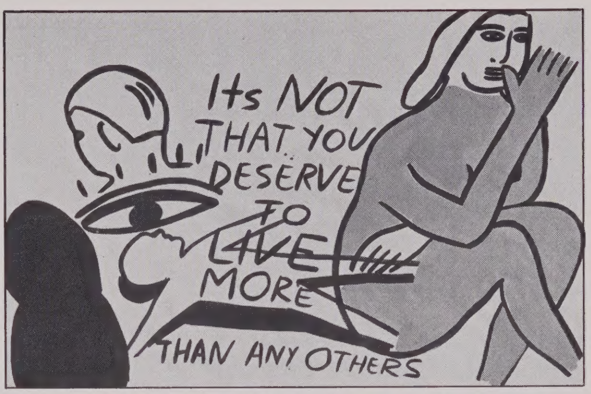
Joel, who has been residing in Canada for twelve years and is a Canadian citizen, studied at the Woolwich Polytechnic, furthering his studies at the London School of Printing and Leicester School of Art. Trained as an exhibit and interior designer, Joel has committed the last few years fully to painting, teaching and freelance projects. In his work Joel contrasts bright bold shapes of colour with extremely articulate detail. His subject matter is derived from his immediate surroundings and, with a humorous twist, he depicts people caught in a theatrical moment—musicians, actors, even inanimate school houses and trucks. In his sculpture one can find many imaginative uses of material combining graphics with mixed media. Assisted by a professional printer Joel brings his multi-media world to coalesce with his serigraphs.

By their very nature his sculpture and paintings bring real subjects into modern painting, but in a way that introduces his own zany, almost harlequin-like approach. Inspiration appears to be associated with buffooning.

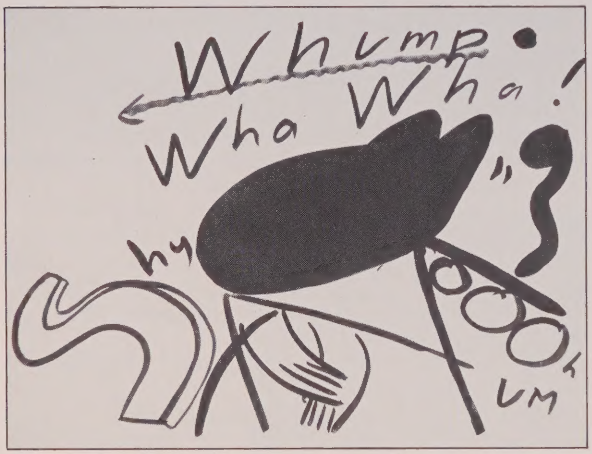
Nancy Johnson


SHE HAS BECOME A
TINY HUMAN FACE
IN THE MIDST OF A
VIOLENT FACELESS WORL
HER FACE
ALMOST OVERWHELMS
ANY DETAILS

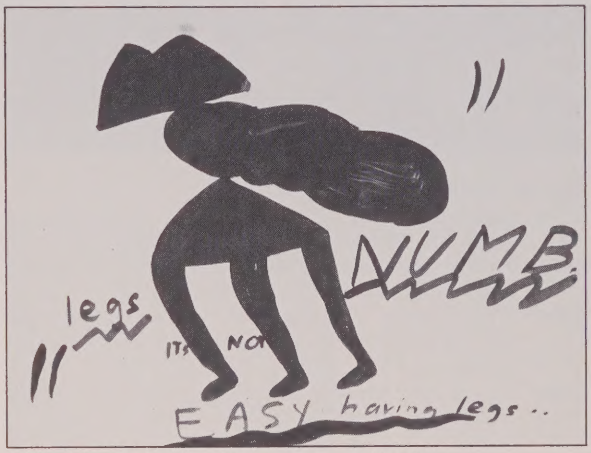
Tiny Human Face, from *Allies: Several Stories*, 1984, gouache on paper, 71 × 97 cm


Its NOT
THAT YOU
DESERVE
TO
~~LIVE~~
MORE
THAN ANY OTHERS

More Than Any Others, from *Allies: Several Stories*, 1984, gouache on paper, 71 × 97 cm


Whump.
Wha Wha!
hy
Oooh
um

Whump, from *On Sensuality*, 1983, gouache on paper, 46 × 61 cm


NUMB
legs
ITS NOT
EASY having legs..

Legs Numb, from *On Sensuality*, 1983, gouache on paper, 46 × 61 cm

Everybody is concerned with making their comments, making their marks in various ways. I consider my drawings, which are usually accompanied by narratives or script, to be extensions of the natural impulse to collect reactions to one's environment and put things down.

I have been working in series, with paint on paper. Each series has tried to grapple with a specific set of ideas. They are the response of a sentient and female being reacting to a complexity of personal and social issues.

Nancy Johnson

Drawing

Workshops

Available for workshops in drawing and painting or for slide lectures and discussions on late 20th century art.

Guest Lectures

Ontario College of Art, Toronto: Panelist for *Discussions: Art and Criticism in the Eighties* conference, 1984.
The Rivoli, Toronto: Panelist for *The Making of Pictures: Art and Representation in Toronto*, 1984

Education

Ontario College of Art, Toronto: A.O.C.A., 1977
Trent University, Peterborough: B.A. in Philosophy, 1974

Solo Exhibitions

1984 Ydessa Gallery, Toronto: *Allies: Several Stories*
1983 A Space, Toronto: *22 Drawings: On Sensuality*
1981 Mercer Union, Toronto: *Animal Love and Human Sex (Tenderness)*
1979 YYZ Gallery, Toronto: *The Return to Vaudeville/The Story of a Brush with Social Change*

Group Exhibitions

1984 Museum Fodor, Amsterdam, The Netherlands: *7 Toronto Artists in Amsterdam*
1984 Saidye Bronfman Centre, Montreal, Quebec: *Drawing/Installation*
1984 YYZ Gallery, Toronto, and 49th Parallel Centre for Contemporary Canadian Art, New York: *Subjects in Pictures*
1984 Macdonald Stewart Art Centre, Guelph: *Meaningful Drawings: Shelagh Keeley, Richard Banks and Nancy Johnson*
1984 Walter Phillips Gallery, Banff, Alberta: *Production and the Axis of Sexuality*
1984 Mercer Union, Toronto (circulating 1984); Open Space, Victoria, British Columbia; Contemporary Art Gallery, Vancouver, British Columbia: *80/1/2/3/4 Toronto: Content/Context*
1983 Powerhouse, Montreal: *Nancy Johnson and Lynn Fernie*
1983 Women in Focus, Vancouver, British Columbia: *The Parisian Laundry*
1983 Royal York Hotel and Gallery Quan, Toronto (International Women's Day): *Toronto Women Artists: Three Decades*
1983 Nipawin Art Club, Saskatchewan (circulating 1983 in Saskatchewan); Mendel Art Gallery, Saskatoon; Allie Griffin Art Gallery, Weyburn; North Battleford Arts Centre; Grand Coteau Heritage and Cultural Centre, Shaunavon; The Little Gallery, Prince Albert Arts Centre; Moose Jaw Art Museum and National Exhibition Centre: *Richard Banks, Nancy Johnson, John Scott: Drawings*
1982 49th Parallel Centre for Contemporary Canadian Art, New York (circulating 1982-83); Charles H. Scott Gallery, Emily Carr College of Art, Granville Island, British Columbia; London Regional Art Gallery, London, Ontario: *Fragments, Content, Scale: Drawings by Four Toronto Artists*
1982 3rd International Art Fair, Art Toronto '82, Exhibition Place, Toronto: *New Directions: Toronto/Montreal*
1982 ChromaZone, Toronto: *YYZ Monumenta*
1982 A.R.C. (Artculture Resource Centre), Toronto: *Celebration: Artists Doing it Downtown*
1981 Ikon Gallery, Birmingham, England: *Five Canadian Artists: David Craven, Ian Carr-Harris, Nancy Johnson, Ian Murray and Irene Whittome*
1979 Carmen Lamanna Gallery, Toronto: *Nancy Johnson and Jesse John Scott*
1978 Gallery 76, Toronto: *Nancy Johnson and John Scott*

Bibliography

Bale, Doug. "Some say art, I say 'spinach and I say to hell with it'." *The London Free Press*, 14 April 1983.
Balkind, Alvin and Shadbolt, Doris. *Fragments, Content, Scale*. London, Ontario: London Regional Art Gallery, 8 April – 8 May 1983.
Balkind, Alvin (Introduction). *Visions: Contemporary Art in Canada*. Vancouver/Toronto: Douglas & McIntyre, 1983.
Carr-Harris, Ian. "Nancy Johnson, A Space, Toronto." *Parachute*, September/October/November 1983, no. 32, pp. 41-42.
Dault, Gary Michael. "Up from Irony." *Vanguard*, May 1982, vol. 11, no. 4, pp. 10-14.
Grunwald, Fela and Nemiroff, Diana. "New Directions: Toronto/Montreal: The Return to the Image." *artmagazine*, December 1982/January/February 1983, vol. 14, no. 61, pp. 18-23.
Guest, Tim. "80/1/2/3/4, Mercer Union, Toronto." *Vanguard*, May 1984, vol. 13, no. 4, pp. 43-44.
Lenhoff, Lexie. *Richard Banks, Nancy Johnson, John Scott: Drawings*, Saskatoon, Saskatchewan: Mendel Art Gallery, 11 March – 17 April 1983.
Mays, John Bentley. "Depths of meaning contained in Johnson's intense drawings." *The Globe and Mail* (Toronto), 19 April 1984.
Purdie, James. "Restrained Colors." *The Globe and Mail* (Toronto) 15 December 1979.
Rhodes, Rick. "Nancy Johnson, Jesse John Scott, Carmen Lamanna Gallery, Toronto." *Vanguard*, March 1980, vol. 9, no. 2, p. 32.
Rhodes, Richard. "Real Lives." *Vanguard*, February 1983, vol. 12, no. 1, pp. 20-22.
Wilson, Alexander. "Lynn Fernie, Nancy Johnson, Phyllis Waugh, Andy Fabo, Ian McKinnon, Tony Wilson, Stephen Andrews: A.R.C., Toronto." *Vanguard*, September 1982, vol. 11, no. 7, p. 37.

Rae Johnson

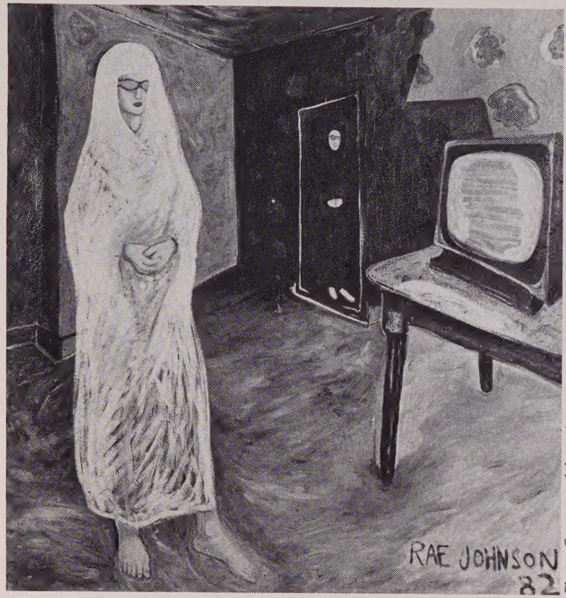


Photo: Courtesy of the artist

Madonna, 1982, acrylic on canvas, 1.7 x 2.1 m

Photo: Isaac Applebaum

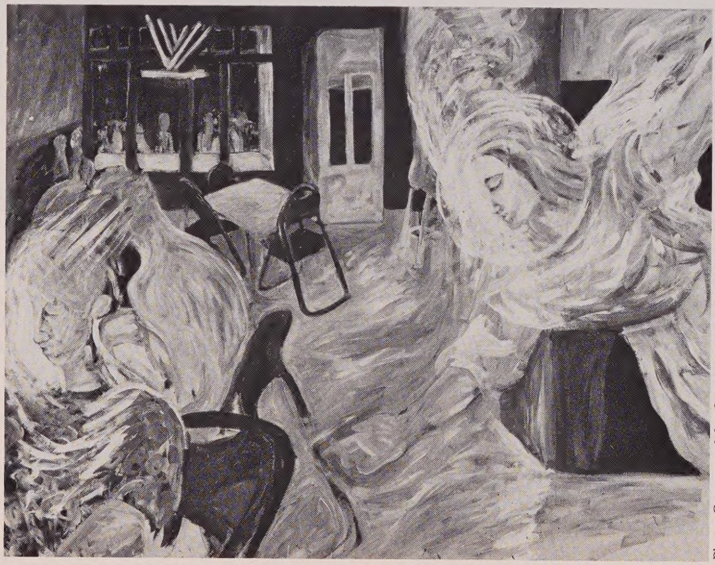


Photo: Courtesy of the Carmen Lamanna Gallery, Toronto

Angel in the Orien Bar, 1983, acrylic on canvas, 1.7 x 2.1 m

"To be painting in the 80s, amidst technically sophisticated mediums of communication, i.e. film, video, is paradoxical at first thought. Painting, as a form, has even been declared dead. Regardless of these facts, all over the world — Milan, Berlin, Toronto, New York, London — painting is heading towards a new zenith — even a renaissance.

"I think the reason for the resurgence of interest in painting is a direct reaction to the mechanized reality of this century. Painting is a visual response to the stimuli of life and it communicates to the viewer on a plane involving the unique coordinates of cognizance within the human mind and spirit. Painting is an immediate physical action and holds an infinite set of psychological nuances. For these reasons I consider my own work to be a celebration of human existence and its visual language of the human spirit."

Rae Johnson

Painting

Workshops

Available for workshops on the psychology of the new image painting or to lecture on the New Painting in Canada in relation to the international context of such exhibitions as *Zeit Geist*, 1982 and *O Kanada*, 1982.

Teaching Experience

Arts' Sake Inc., Toronto, Painting Instructor, 1982-83
Art Gallery of Ontario, Gallery School, Toronto, Summer Session Art Instructor, 1982
Ontario Arts Council, Creative Artists in Schools, Swansea Public School, Toronto, 1981
Toronto School of Art, Toronto, Art Instructor, 1979-80

Education

Ontario College of Art, Toronto, A.O.C.A., 1980
New School of Art, Toronto,1975-76

Solo Exhibitions

1983 Carmen Lamanna Gallery, Toronto: *Rae Johnson: Pleasure*
1982 Mercer Union, Toronto: *Madonna: Rae Johnson Paintings 1980-82*
1981 The Cameron Public House, Toronto: *The Cameron Suite*
1981 The Lacemaker's Gallery, Toronto: *It's O.K., You Can Look at the Camera*
1979 A Space, Toronto: *Paintings by Rae Johnson*

Group Exhibitions

1983 Norman Mackenzie Art Gallery, Regina: *ChromaZone/Chromatique*
1983 131 Bloor Street West, Toronto: *Chromaliving*
1983 Women in Focus, Vancouver: *Group Exhibition*
1983 Canadian National Exhibition, Automotive Building, Toronto: *Attitude*
1983 ChromaZone, Toronto: *Rezoning*
1983 Art Gallery of Ontario, Art Rental, Toronto: *Critics' Choice*
1983 49th Parallel Centre for Contemporary Canadian Art, New York, and Carmen Lamanna Gallery, Toronto: *Commentary 1982-83*
1982 Das Institut Unzeit, West Berlin, Germany: *O KromaZone*
1982 3rd International Art Fair, Art Toronto '82, Exhibition Place, Toronto: *New Directions: Toronto/Montreal*
1982 YYZ Gallery, Toronto: *YYZ Monumenta*
1982 Partisan Gallery, Toronto: *El Salvador Benefit*
1982 Art Gallery of York University, Toronto: *Sight Seers*
1982 University of Waterloo Arts Centre Gallery, Waterloo: *Art Gallery of Ontario Gallery School Faculty Exhibition*
1982 ChromaZone, Toronto: *The Fashion Show*
1982 Rodman Hall, St. Catharines: *Juried Exhibition*
1981 ChromaZone, Toronto: *Destroy Those Pictures*
1981 ChromaZone, Toronto: *Mondo Chroma*
1981 A Space, Toronto: *Terminal Building Project*
1980 London Regional Art Gallery, London, Ontario: *Young Contemporaries '80*
1979 Gallery 76, Toronto: *Drawings*
1978 A Space, Toronto: *Work*

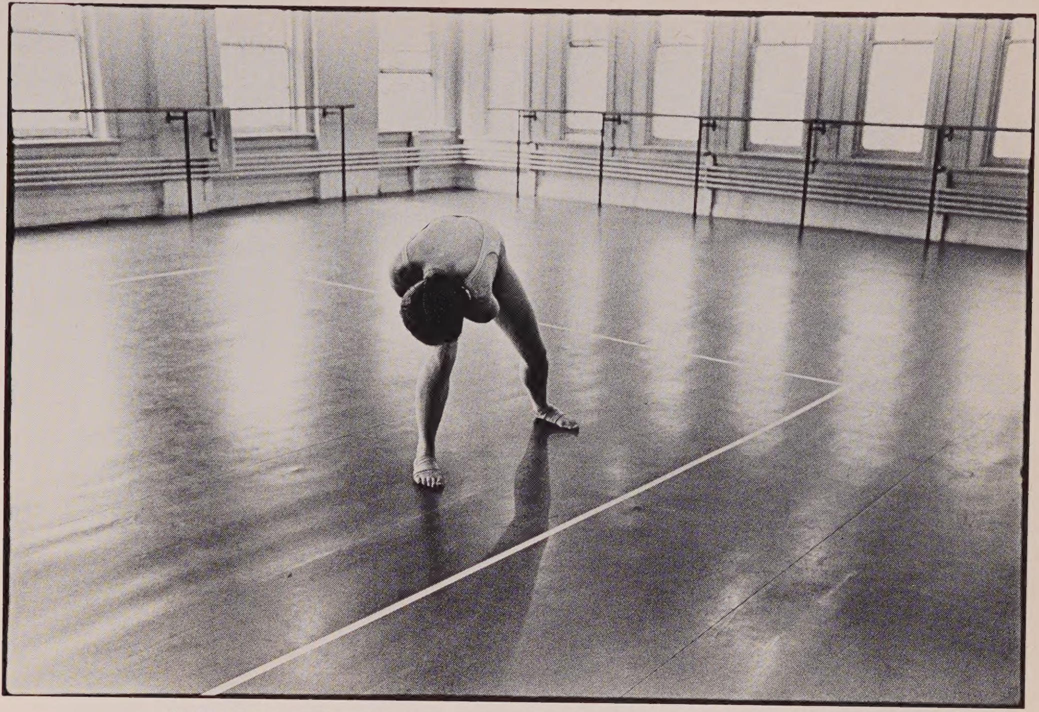
Awards/Grants

Canada Council Grants, 1982, 1983
Ontario Arts Council Grants, 1980, 1981, 1982

Bibliography

Balkind, Alvin (Introduction). *Visions: Contemporary Art in Canada*. Vancouver/Toronto: Douglas & McIntyre, 1983.
Burnett, David and Schiff, Marilyn. *Contemporary Canadian Art*. Edmonton: Hurtig Publishers Ltd., 1983.
Fabo, Andy (Introduction). *O KromaZone: Die Anderen von Kanada*. West Berlin, Germany: Das Institut Unzeit, 6-26 December 1982.
Freedman, Adele. "'Mod Munch' exhibit opens new A Space." *The Globe and Mail* (Toronto), 14 May 1979.
Grunwald, Fela and Nemiroff, Diana. "The Return to the Image." *artmagazine*, December/82, January/February/83, vol. 14, no. 61, pp. 18-23.
Hume, Christopher. "A descent into heck." *Toronto Star*, 8 October 1983.
Hume, Christopher. "A disturbing look at female archetypes." *Toronto Star*, 12 June 1982.
Johnson, Rae. "The Hospital." *C, A Critical/Visual Art Magazine*, no. 1, Winter 83/84, pp. 32-34.
Mays, John Bentley. "Provocative show at ChromaZone." *The Globe and Mail* (Toronto), 3 October 1981.
Mays, John Bentley. "Tribal rites at ChromaZone." *The Globe and Mail* (Toronto), 9 January 1982.
McTavish, Katharine. "Rae Johnson, Pleasure." *C, A Critical/Visual Art Magazine*, no. 1, Winter 83/84, pp. 54-55.
Oille, Jennifer. "Mondo Chroma, ChromaZone, Toronto." *Vanguard*, December 1981/January 1982, vol. 10, no. 10, pp. 37-38.
Oille, Jennifer. "Toronto, Berlin and a suitcase." *Art Monthly* (London, England), December 1982/January 1983.
Pflug, Ursula. "Art and artsies meet at the Cameron." *NOW*, 4-10 February 1982, p. 13.
Rhodes, Richard. "Real Lives." *Vanguard*, February 1983, vol. 12, no. 1, pp. 20-22.
Rhodes, Richard. *ChromaZone/Chromatique*. Regina, Saskatchewan: Norman Mackenzie Art Gallery, 7 October - 7 November 1983.
Werner, Hans. "Rae Johnson at Carmen Lamanna Gallery." *artmagazine*, vol. 15, no. 66, Winter 1983/December/January 1984, pp. 21-22.

Laura Jones



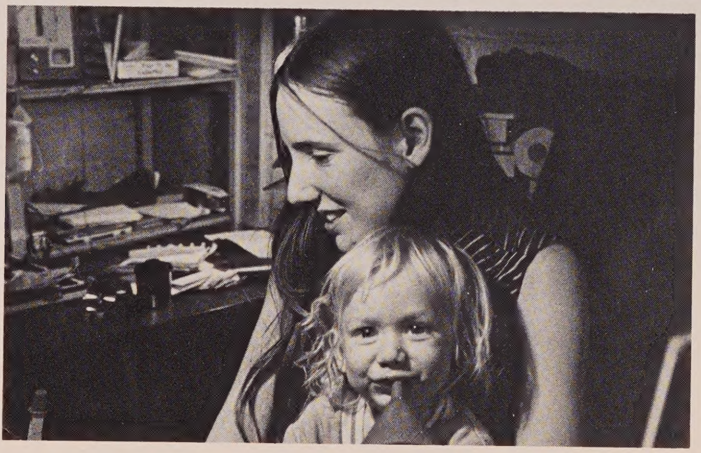


Photo: John Phillips

Laura Jones is a photographer, writer, teacher, photo collector, photo historian, and parent. These interests have dominated her life for the past ten years. In 1967 she set up a two-year programme for children with learning disabilities, using photography as an alternative method of communication and to stimulate an interest in reading. In 1969 she opened Canada's first photography gallery and photo bookstore and created a monthly newsletter. It operated until 1974. In 1971 she organized the Women's Photography Co-op to encourage, teach and promote women in the field of photography. In 1976 she became the Programme and Exhibition Coordinator of the Canadian Photographic Historical Society.

Laura Jones has travelled across Canada (1974-76) several times doing original research on early Canadian women photographers. From her own work and the photographs of others, she has assembled such series as *Baldwin Street*, recording an immigrant reception area in downtown Toronto; *Women*, portraits, women working, giving birth, etc.; *Retrospective*, a documentation of ten years of Laura's life; *Comments*, 80 Ontario women photographers; *Photographs of Women by 100 Women; Photographs by Children*; and *Rediscovery*, twelve different slide presentations of the history of women photographers.

David Kaye

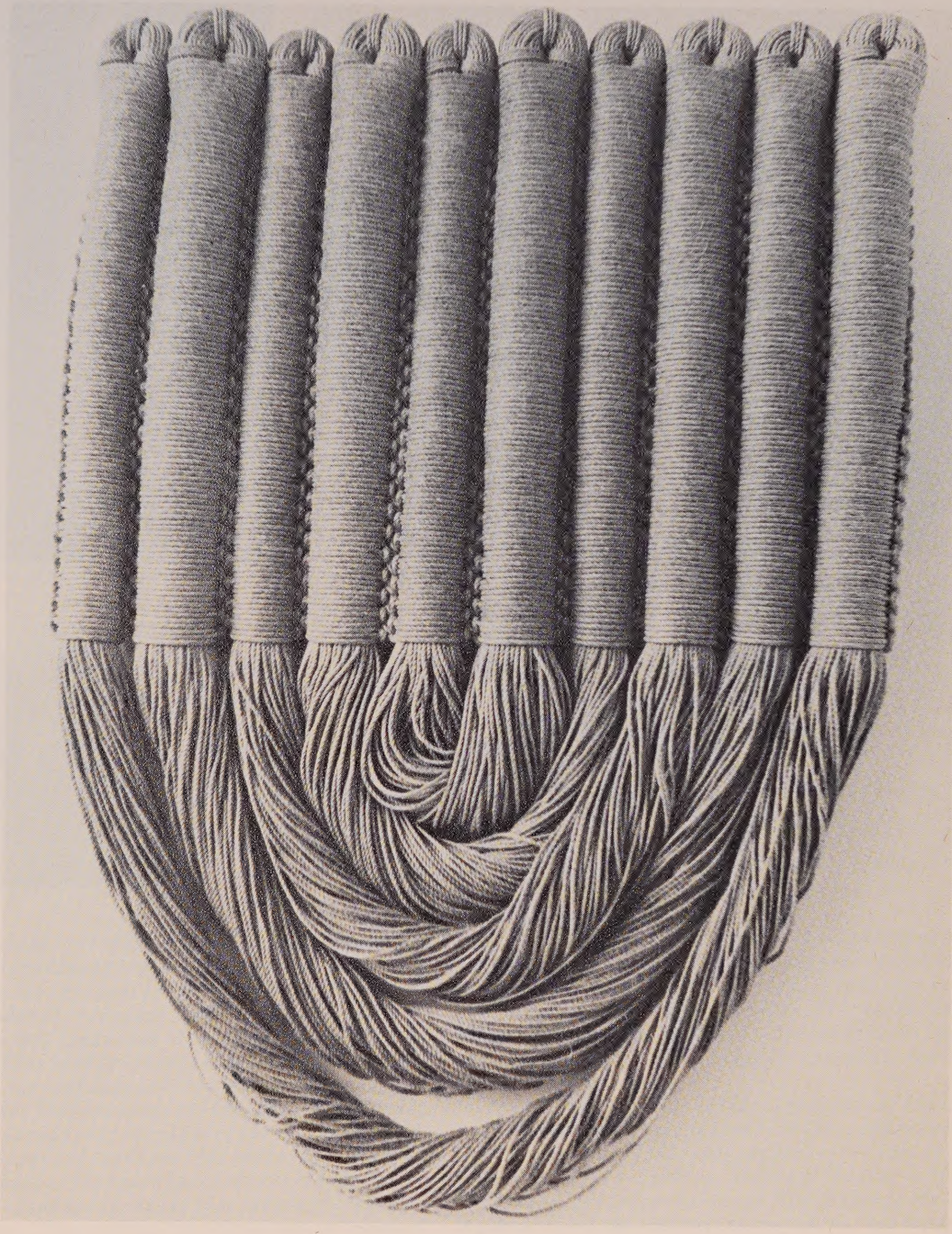


Photo: John Clemmer

My interests are in a graphic use of fibre texture. I have worked only with natural fibres with a strong preference for linen. To date, my concerns have been with the loom as well as with a binding technique. I have been doing both, going from one to the other. Working with the loom demands a more structured and totally thorough conception before the piece can be made. In contrast, the binding technique allows an organic growth once a point of departure has been resolved. Just recently I have started work on a frame loom, which seems to allow greater flexibility in an organic woven construction. So far I have found that each piece suggests the next.

Shelagh Keeley

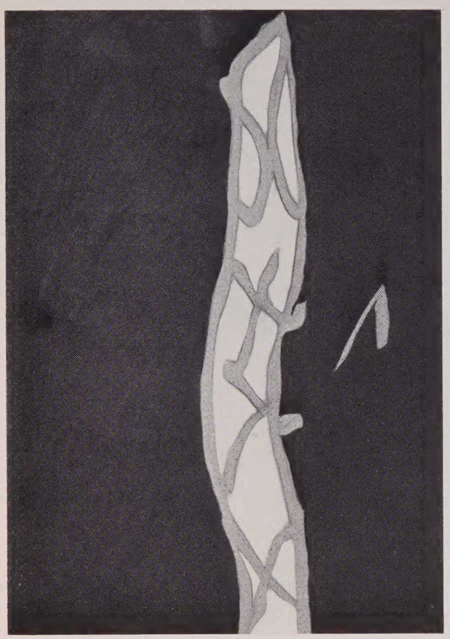


Photo: S. Keeley

Heart of Matter, 1982, oilstick, oilpastel, wax, greasestick, 40" x 60"

Photo: Reenie Keeley

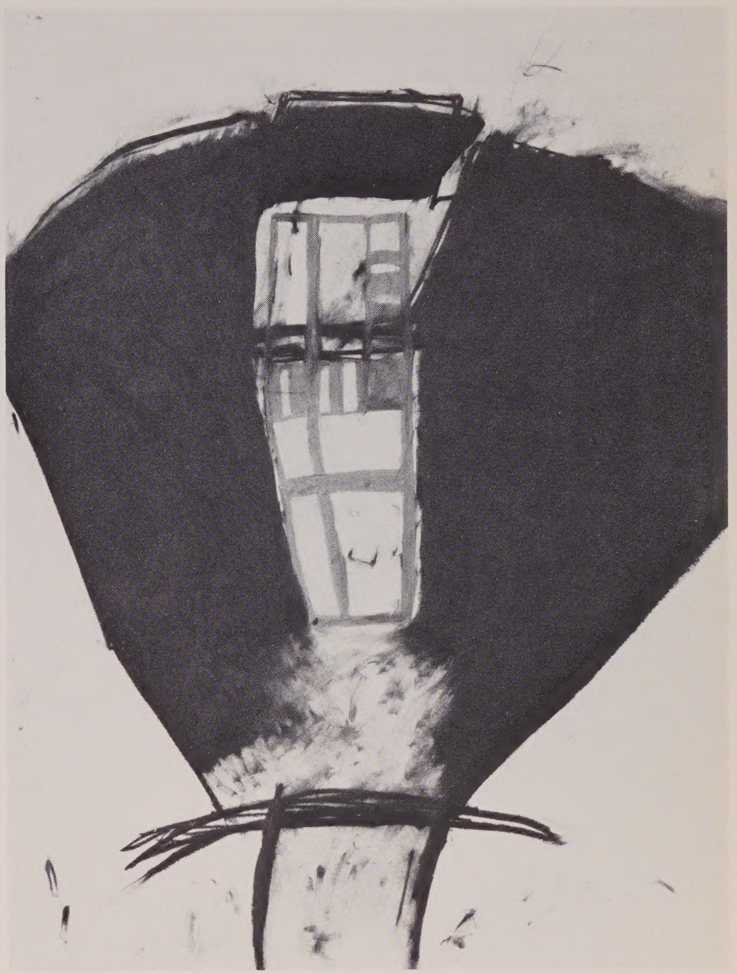


Photo: S. Keeley

Sounds from the Night Garden, 1982, oilstick, oilpastel, wax, 40" x 60"

In 1980 I executed a very large wall drawing, 10 feet by 20 feet, on a crumbling 100-year-old plaster and lath wall. The drawings that evolved from this piece involve the following combined processes: oilstick, oilpastel, pencil, charcoal, wax and greasestick on paper, arche rolls and wall surfaces. This work-in-process alludes to the cycles of life and death, day and night, and the spatial archetypes of light and shade. The drawings are transformations from the bright luminosity of perception of the exterior to the dark, shadow space of myth and the unconscious. In my perception of space, the drawings are shadows of psychological depth – ambiguous spaces that suggest the idea of void or illusion. They explore the whole idea of interior and exterior space.

I have used my dreams, imagination, and illusion to create a life force that is very elemental and subterranean: the layering of night images – the blur of night – the shadows. Nocturnal drawings – traces and sounds from the night garden. The whole process of the layering of black. My drawings are based on the layering process of dreams – probings of internal states of mind. I want to explore psychological realms inside myself. The whole idea of internal and external landscape as a metaphor of the self. My work explores psychological structures, especially memory and dreams.

I am concerned with further exploration of this dream imagery and the automatic gesture in large-scale drawings. My work is concerned with process – the raw physical act of drawing – rubbing, marking, leaving a trace – evidence of my gestural process. The drawings are about breaking down the imitative power of line and imbuing it with intense, emotional passion. I am concerned with elemental drawings that explore a primal, raw, psychic condition, for in drawing I believe non-knowing is a primal condition.

Shelagh Keeley

Drawing in a variety of media

Workshops

Available for workshops in traditional and non-traditional approaches to drawing, lectures on contemporary drawing and the integration of mixed media paper work and constructions, and interested in working on a variety of surfaces.

Teaching Experience

Royal Ontario Museum School, Toronto, Watercolour Instructor, 1980
Art Gallery of Ontario, Gallery School, Toronto, Drawing and Watercolour Instructor, 1979-80
Banff Centre School of Fine Art, Alberta, 1979

Education

York University, Toronto, Honours BFA, 1977

Exhibitions

1982	Grunwald Gallery, Toronto
1981	80 Washington Square East Galleries, New York: *Solo Exhibition*
1981	Art Gallery of Brant, Brantford: *Graphex 8*
1981	The Art Gallery at Harbourfront, Toronto: *First Purchase Show*
1980	Hart House Art Gallery, University of Toronto: *Shelagh Keeley: Drawings*
1980	Glendon Art Gallery, Toronto: *New Faces/Artist's Choice Exhibition*
1980	Factory '77 Gallery, Toronto: *Faculty Exhibition of the Gallery School of the Art Gallery of Ontario*
1979	Fine Arts on Markham, Toronto: *York University Alumni Exhibition*
1979	Birmingham, Alabama: *Birmingham Festival of Arts Salutes Canada Exhibition*

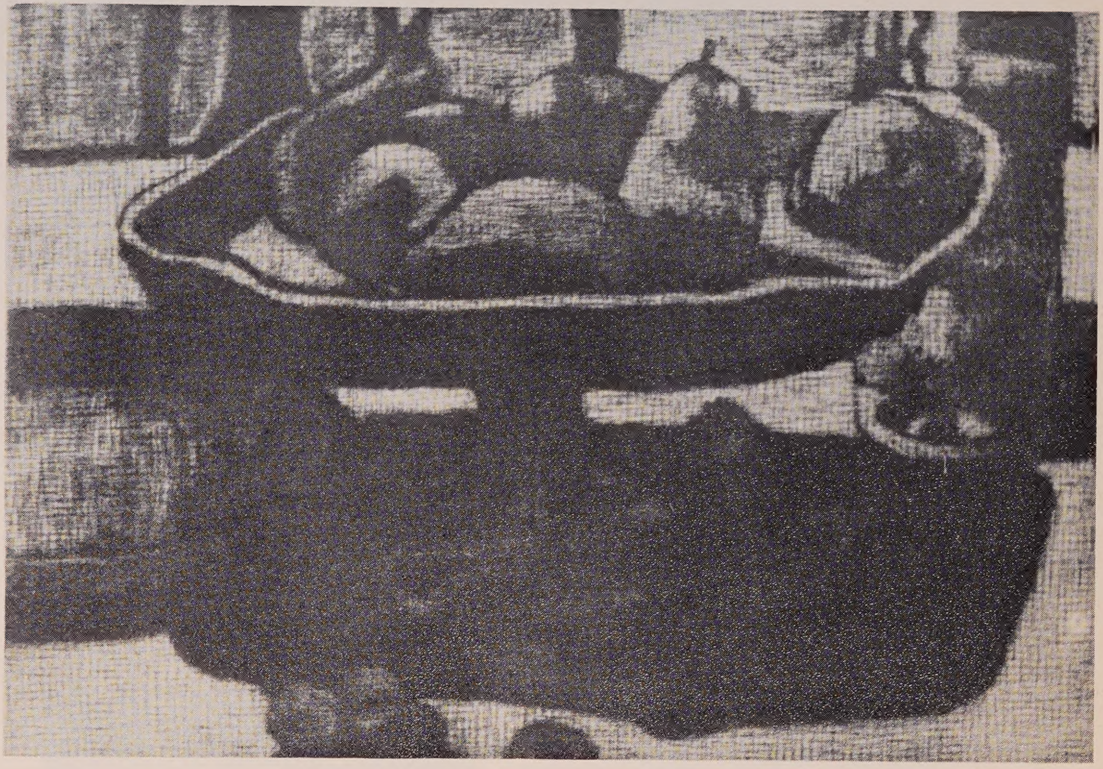
Awards

Canada Council Grants, 1981, 1980
Ontario Arts Council Grants, 1982, 1980, 1979, 1978, 1977

Collections

Canada Council Art Bank, Ottawa
CKOC Radio Station, Hamilton
C.I.L. Incorporated, Toronto
Esso Resources, Calgary
Guaranty Trust, Toronto
Hart House, University of Toronto
Toronto-Dominion Bank, Toronto
Michigan Bell, Detroit

Brian Kelley



When an artist tries to define himself as an individual it becomes apparent that his definition could apply to almost anyone. With this in mind I can simply say that I work in a tradition hundreds of years old but always new. My visual style is dated only in as much as I'm living and breathing in the present. A picture is a window and, though windows come in all shapes and sizes, they all look out onto the same playground.

Richard Kerr

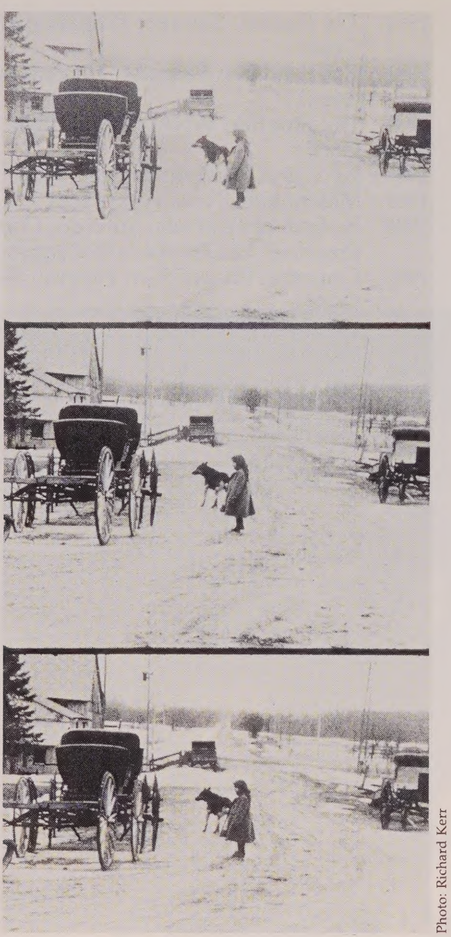


Photo: Richard Kerr

Frame enlargement from *Hawkesville to Wallenstien*, 1976, 16mm b&w film, 6 min.

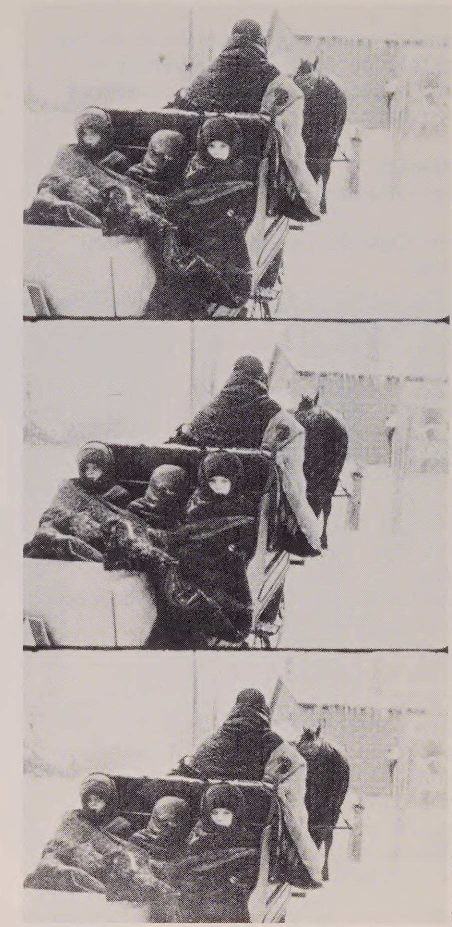
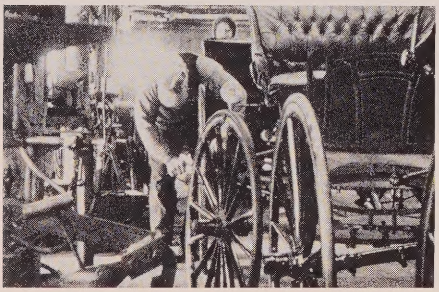


Photo: Richard Kerr

Frame enlargement from *Hawkesville to Wallenstien*, 1976, 16mm b&w film, 6 min.



Frame enlargement from *Hawkesville to Wallenstien*, 1976, 16mm b&w film, 6 min.

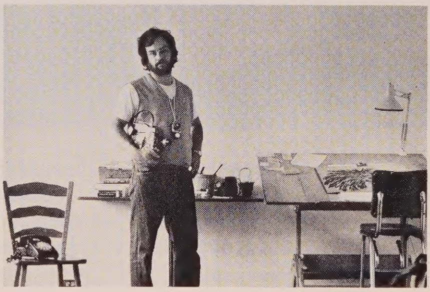


Photo: Richard Kerr

"I consider my work to be documentary without working with the traditions of the documentary genre. I prefer to explore places, events, and characters and re-interpret their spirit and emotions through the film medium.

"My work is impressionistic as opposed to didactic. I make films about what I have lived through and witnessed. A license is given to work with the material to 'tell a story' — to make it accessible and provoking. All this must be built on a strong foundation of production and theory technique. Once you know the rules, you can break them and make them work for both yourself and the viewers of the work."

Richard Kerr

Filmmaking

Workshops

Available to conduct workshops/discussions dealing with the concepts of personal documentation of environment and experience within the context of film/video/photo diary.

Teaching Experience

Sheridan College, Media Arts, Oakville, Faculty, 1983-84
Gairloch Gallery, Oakville, Animation Workshop Instructor, 1980
Sheridan College, Continuing Education, Oakville, Super-8 Film Instructor, 1977-1979
Manitou-Wabing Fine Arts Centre, Parry Sound, Film Instructor, 1976-1978

Education

Sheridan College, Oakville, Media Arts Diploma, 1977
University of Waterloo, Fine Arts, 1972

Screenings

1983 Canadian Short Film Showcase: *Hawkesville to Wallenstien*
1983 Canadian Images Film Festival, Peterborough: The Canadian Avant-Garde: *Canal*
1983 Niagara Artists' Centre, St. Catharines
1983 Valley Film Society, Saginaw, Michigan
1983 Poetry Guild, London, Ontario
1983 Forest City Gallery, London, Ontario
1982 Kitchener/Waterloo Art Gallery, Kitchener
1982 The Funnel, Toronto: *Canal*
1982 Ann Arbor Film Festival, Michigan: *Canal*
1982 National Gallery of Canada, Ottawa: Images from a Distance: *Canal*
1982 Rodman Hall Arts Centre, St. Catharines: *Canal*
1981 The Funnel, Toronto: Watching and Waiting: *Canal*
1981 Grierson Film Seminar, Niagara-on-the-Lake: *Canal*
1981 The Frontier, WNED-TV, Buffalo, New York: *Canal*
1981 Ed Video, Guelph: *Canal*
1981 Millennium, New York: *Canal*
1981 Festival of Festivals, Toronto: Cultures Under Pressure: *Hawkesville to Wallenstien*
1981 Canadian Images Film Festival, Peterborough: *Canal*
1981 The Funnel, Toronto: Benefit Screening: *Canal* and *Vesta Lunch*
1979 Canadian Images Film Festival, Peterborough: *Hawkesville to Wallenstien*
1979 The Funnel, Toronto: *Dogs Have Tales*
1978 Eastern Michigan University, Ann Arbor: *Dogs Have Tales*
1978 Ann Arbor Film Festival, Michigan: *Hawkesville to Wallenstien*
1978 CBC Television, Toronto: *Hawkesville to Wallenstien*
1978 Art Gallery of Ontario, Toronto: *Hawkesville to Wallenstien*
1977 Montreal Student Film Festival, P.Q.: *Hawkesville to Wallenstien*

Awards/Grants

Canada Council Grants, Short Film Showcase and Film Production, 1982, 1983
Ontario Arts Council Grants, Film Production and Teaching, 1977, 1980
Sheridan College, Media Studies Guild Award Fellowship, 1976

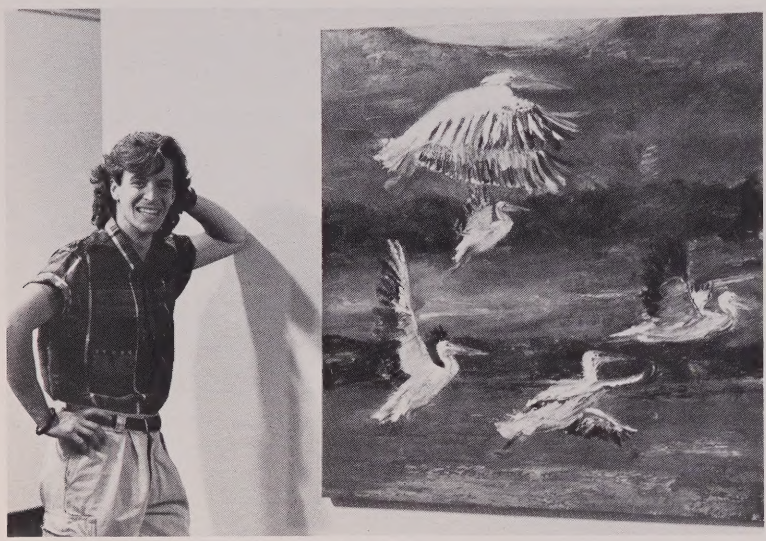
Filmography

Hawkesville to Wallenstien	1976	16mm	b&w	sound	6 min.
Vesta Lunch	1977	16mm	b&w	sound	11 min.
Dogs Have Tales	1978	16mm	b&w and colour	sound	14 min.
Canal	1981	16mm	b&w and colour	sound	22 min.
"luck is the residue of desire"	1982	16mm	b&w and colour	silent	30 min.

Brian Kipping

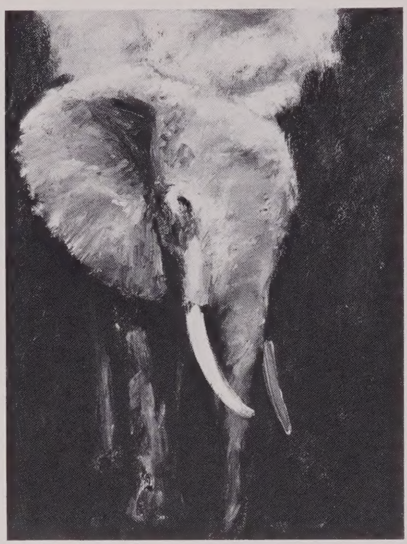
My interest lies in using the background to our activities as subject matter, as imagery. I work with the representational image as a refinement of memory and perception, for its qualities of comparison and analogy and its paradox of truth and illusion.

Douglas Kirton



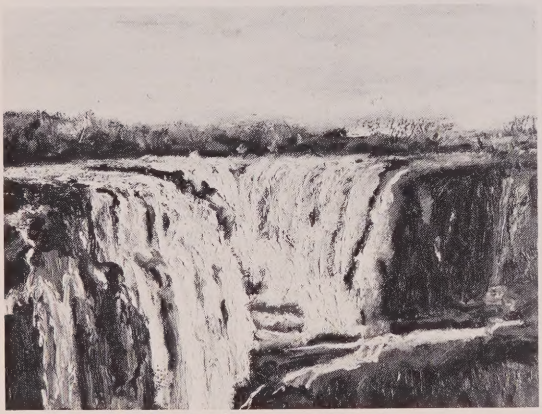
Douglas Kirton with *Flock*, 1985, oil on canvas, 122 x 122 cm

Photo: Mike Slaughter, *Toronto Star*, 7 June 1985.



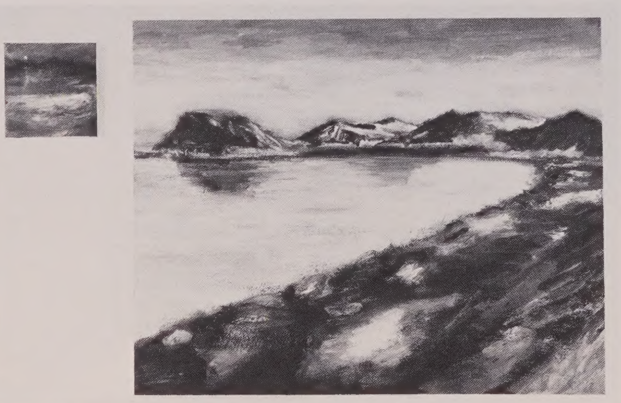
Elephant, 1985, oil on canvas, 121.9 x 91.4 cm

Photo: T.E.Moore, Courtesy Sable-Castelli Gallery, Toronto



Intoxication: Waterfall, 1985, oil on canvas, 91.4 x 121.9 cm

Photo: T.E.Moore, Courtesy Sable-Castelli Gallery, Toronto



Frozen Lake (two panels), 1984, oil on canvas, 30.5 x 30.5 cm and 122 x 152.4 cm

Photo: T.E.Moore, Courtesy Sable-Castelli Gallery, Toronto

The subject of landscape in art is a rich and complex history which reflects man's changing relationship to nature. Present conceptions of nature must concede the enormous volume of our empirical knowledge and the despoilation of the environment. The mass media have encouraged us to internalize the world, so a traditionally direct experience of nature seems inappropriate, if not irrelevant, to the contemporary painter.

By utilizing the impersonal media as the source of my work, I hope to uncover some of the conventions of landscape painting and at the same time build an image of nature that is psychologically and emotionally informed. My paintings are synthetic constructions and near abstractions; although metaphorical and symbolic, the landscape itself is formal and often appears homeless, and is intended to send the viewer back to the surface of the painting which provides the key to the elusive landscape.

Douglas Kirton

Painting (oil on canvas) and Drawing (various media)

Workshops

Available for lectures or slide talks on painting and drawing.

Guest Lectures

The Banff Centre School of Fine Arts, Alberta, 1984, 1985
Emily Carr College of Art, Vancouver, British Columbia, 1984
Simon Fraser University, Burnaby, British Columbia, 1984
University of Victoria, British Columbia, 1984
York University, Toronto, 1984
University of Lethbridge, Alberta, 1984
Sheridan College, Oakville, 1984
White Water Gallery, North Bay, 1983
University of Guelph, 1981, 1983
Mount Saint Vincent University, Halifax, Nova Scotia: *Recent Work*, 1980

Education

Nova Scotia College of Art and Design, Halifax: B.F.A., 1974-78

Solo Exhibitions

1985 The Sable-Castelli Gallery, Toronto: *Douglas Kirton*
1984 The Sable-Castelli Gallery, Toronto: *Douglas Kirton: Recent Paintings*
1982 Torbolton Oaks Gallery, Woodlawn, Ontario: *Drawings by Douglas Kirton*
1982 The Sable-Castelli Gallery, Toronto: *Douglas Kirton: Drawings*
1981 The Sable-Castelli Gallery, Toronto: *Douglas Kirton*
1980 The Sable-Castelli Gallery, Toronto: *Douglas Kirton: Paintings & Drawings*
1980 Mount Saint Vincent University Art Gallery, Halifax, Nova Scotia: *Douglas Kirton: Recent Work*
1980 Mercer Union, Toronto: *Douglas Kirton*

Group Exhibitions

1985 Republic Gallery, Toronto: *Radiant Vista: The Significant Landscape*
1985 Sarnia Public Library and Art Gallery: *Toronto Now*
1984 Wynick/Tuck Gallery, Toronto: *Toronto Drawing*
1984 Art Gallery of Ontario, Toronto (circulating 1985-86); The Glenbow Museum, Calgary, Alberta; Beaverbrook Art Gallery, Fredericton, New Brunswick; Rodman Hall Arts Centre, St. Catharines; Art Gallery of Windsor; The Gallery/Stratford; The Edmonton Art Gallery, Alberta; The Winnipeg Art Gallery, Manitoba: *Toronto Painting '84*
1982 Burlington Cultural Centre: *The Discernible Image*
1982 ChromaZone, Toronto: *YYZ Monumenta*
1981 Art Toronto '81, 2nd Toronto International Art Fair, Exhibition Place, Toronto: *Toronto/New York*
1981 Shell Resources Limited, Calgary, Alberta: *Abstraction and Narration — Current Trends in Canadian Painting*
1980 Mercer Union, Toronto: *Four Aspects/Eight Artists*
1979 Mercer Union, Toronto: *Locations*
1979 White Water Gallery, North Bay: *Third Annual Christmas Show*
1978 White Water Gallery, North Bay: *Second Annual Christmas Show*
1978 Eye Level Gallery, Halifax, Nova Scotia: *Object Show*

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Burnett, David. "Toronto/New York." *artmagazine*, September/ October 1981, vol.13, no.55, pp.14-19.
Burnett, David. *Toronto/New York: New Directions*. Toronto: Art Toronto '81, 5 — 8 June 1981 (exhibition catalogue).
Burnett, David. *Toronto Painting '84*. Toronto: Art Gallery of Ontario, 6 September — 28 October 1984 (exhibition catalogue).
Burnett, David and Schiff, Marilyn. *Contemporary Canadian Art*. Edmonton, Alberta: Hurtig Publishers Ltd., 1983.
Carroll, Nancy. "Douglas Kirton, Sable-Castelli Gallery, Toronto, September 6 to 20." *Vanguard*, October 1980, vol.9, no.8, p.29.
Elder, Alan. *The Discernible Image*. Burlington: Burlington Cultural Centre, 3 June — 4 July 1982 (exhibition catalogue).
Fistell, Steve. "Art and Archetypes: The Works of Two Toronto Artists." *Source*, 15 August 1981.
Hume, Christopher. "Artist's work is flying high." *Toronto Star*, 7 June 1985.
Kirton, Douglas. "Ante-Etna." *C Magazine*, no.5, Spring 1985, pp.26-28.
Kuspit, Donald. "Exotic Modernism, Toronto." *Vanguard*, November 1980, vol.9, no.9, pp.18-25.
Kuspit, Donald. "Free at Last: Toronto Painting and Sculpture." *C Magazine*, Winter 1985, no.4, pp.12-18.
MacWilliam, David. *Douglas Kirton: Recent Work*. Halifax, Nova Scotia: Mount Saint Vincent University Art Gallery, 20 March - 13 April 1980 (exhibition catalogue).
Mays, John Bentley. "Frolicking among the landscape clichés." *The Globe and Mail* (Toronto), 6 June 1985.
Mays, John Bentley. "Intriguing vistas on an old topic." *The Globe and Mail* (Toronto), 25 April 1985.
Mays, John Bentley. "Kirton delivers beautiful beds." *The Globe and Mail* (Toronto), 13 September 1980.
Mays, John Bentley. "Quiet humour in new images." *The Globe and Mail* (Toronto), 16 February 1980.
Mays, John Bentley. "Toronto Drawing." *The Globe and Mail* (Toronto), 20 September 1984.
Mays, John Bentley. "Two to catch while you can." *The Globe and Mail* (Toronto), 26 September 1981.
Rannard, Elissa. "Gallery works innovative." *Halifax Mail-Star*, 27 June 1978.
Webb, Marshall. "The Discernible Image at The Burlington Cultural Centre." *artmagazine*, December/ January/February 1982/1983, vol. 14, no.61, pp.44-45.

Harold Klunder

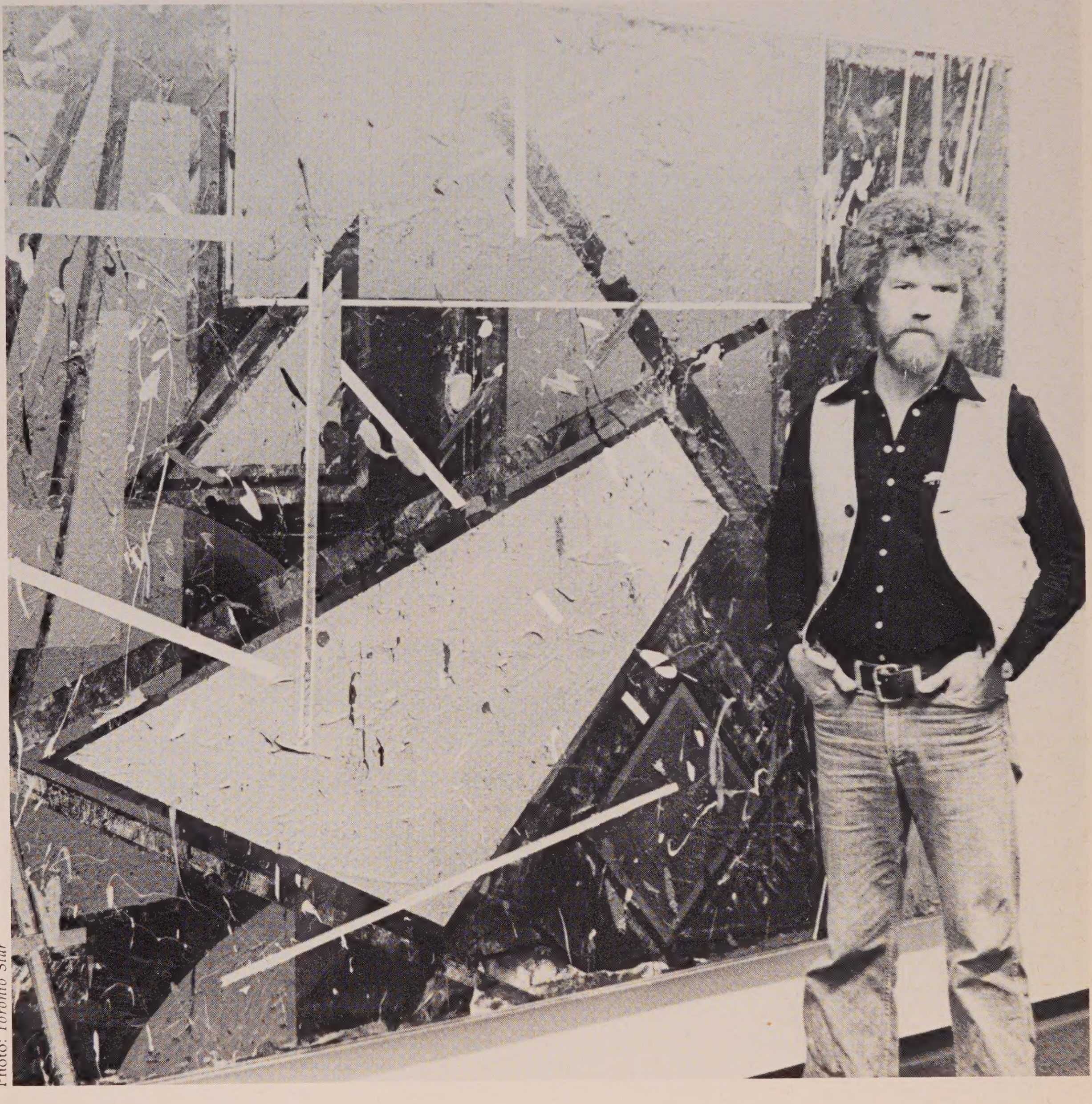


Photo: *Toronto Star*

A painting starts—with no preconceived idea. A colour is applied to the surface which suggests a beginning. Then structure starts and goes through endless changes, sorting itself out as it goes. Colour, structure, line exist as one. When one is altered, they all must be altered—a kind of push/pull of elements, geometric against organic. A chaos is created from which I am able to edit what in my opinion works or does not work. The paintings find themselves after a time.

I work on five or six paintings at a time, creating endless possibilities. I weigh them out against each other, working with a sort of hierarchy of different paintings dominating on different days. A gradual honing-down process occurs, sometimes taking up to two years to work itself out. I feel free to paint anything I want. Since change is integral to the whole process, revision is daily: picking elements rather than designing elements.

The paintings, to me, encompass a range of emotions much like the nuances of a person.

Peter Kolisnyk

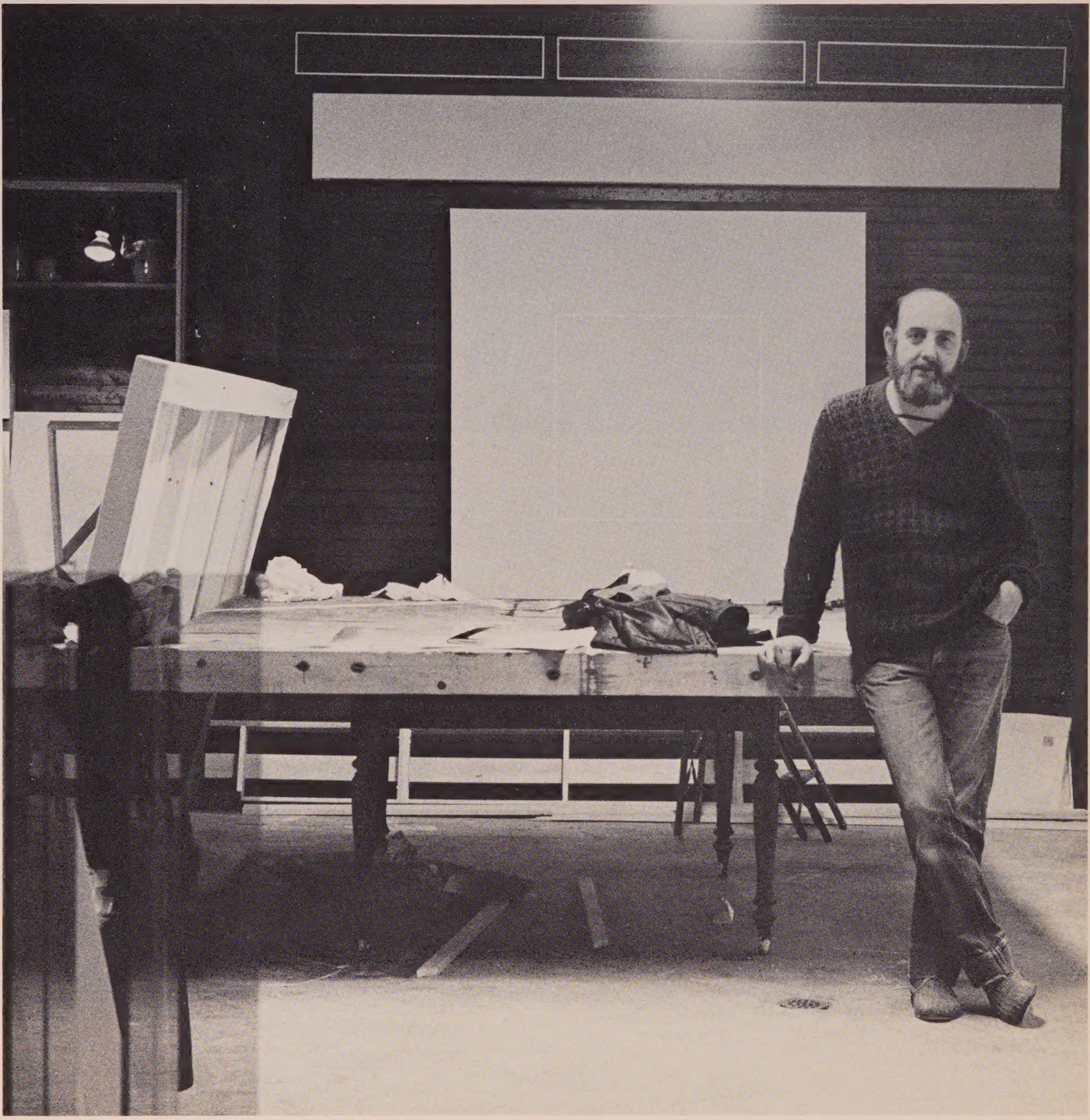


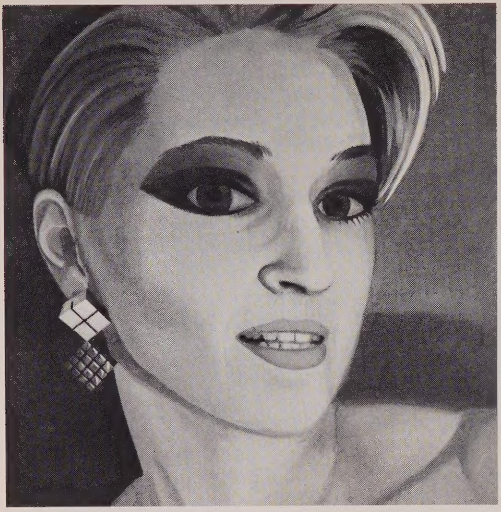
Photo: Judy Wilson

Perception and experience (to see and feel with one's mind)—to express this ideal visually underlies my present interest and defines to some degree what I do.

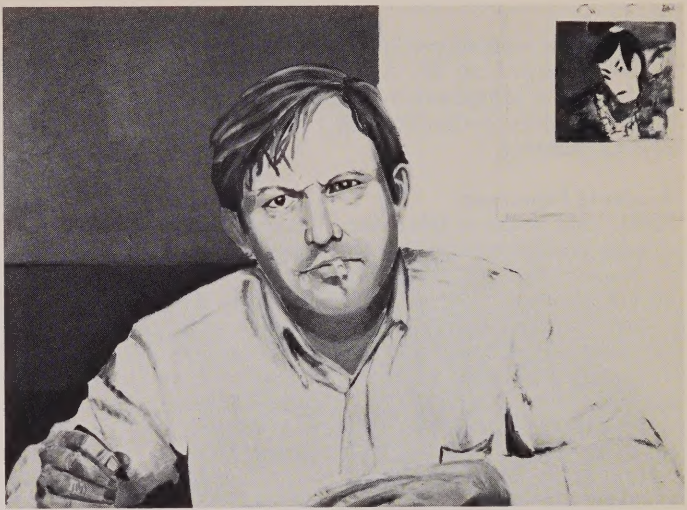
I work with basic forms (square, rectangle, line) and elements (steel, wood, canvas, paint) in the simplest ways available to me. My work is an attempt to articulate, develop and distill a sense of space, form and area.

The completed work when exhibited activates its environment and must be seen and felt with the mind.

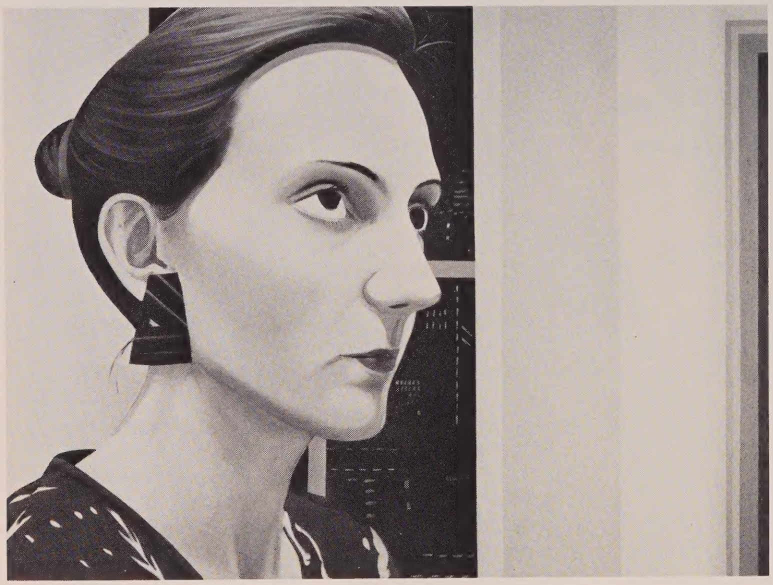
Joan Krawczyk



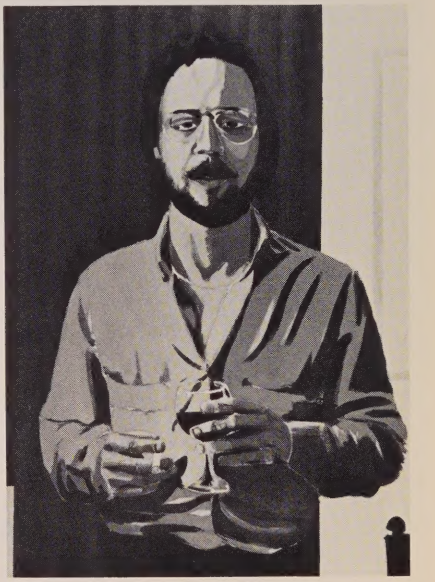
Self Portrait, 1983, acrylic on canvas, 183 x 183 cm



Jonathon, 1980, acrylic on canvas, 127 x 175 cm



Mokus, 1983, acrylic on canvas, 122 x 162.5 cm



Titus, 1980, acrylic on canvas, 114 x 162 cm

In her large scale portrait paintings, Joan Krawczyk for the most part relies on her friends as subjects. These are not introspective character studies. The artist has succeeded in capturing an exterior, composite likeness of her sitters, often devoid of explicit settings. Few attributes as to the identity or personality of the figures are provided in the detail within the paintings.

Facial features are severely rendered and their planar surfaces are emphasized by use of strong light and shadow. Dramatically static, these figures are frozen as in "snap-shot" imagery. Krawczyk succeeds in juxtaposing our concept of the traditional "sitting" with our contemporary fascination of "stop action." The scale and the involvement with the image in motion prevails upon the viewer to create a reference for the subject in the painting.

Joan Krawczyk

Painting (acrylic on canvas)

Workshops

Available for workshops on painting portraits from photographs or from life. Also available to lecture on the history of portraiture from Classical Greece to the present, realism in the 1980s, and contemporary portrait painting.

Teaching Experience

North York Board of Education, Toronto, Instructor and Head of Windfield Art Centre, Summer Studio Programme, 1983
York University, Toronto, Painting Instructor, Summer Session, 1982
Art Gallery of Ontario, Gallery School, Toronto, Lecturing Artist, 1982
Art Gallery of Ontario, Gallery School, Toronto, Painting and Drawing Instructor, 1980-1981
St. Clair College, Windsor, Painting and Drawing Instructor, 1979-1980
University of Alberta, Edmonton, Visual Fundamentals Instructor, 1973, 1976-1977
The Banff Centre School of Fine Arts, Alberta, Drawing Instructor, 1975-1976
Gibson Gallery, Amherstburg, Ontario, Artist-in-Residence, 1975
Essex County Jail, Windsor, Painting and Drawing Instructor, 1975
Mimico Correctional Institute, Toronto, Painting and Screenprinting Instructor, 1974

Education

University of Alberta, Edmonton, M.V.A., Painting Major, 1976-1978
The Banff Centre School of Fine Arts, Alberta, Drawing Major, 1975-1976
University of Windsor, B.F.A., Sculpture Major, 1970-1974

Exhibitions

1986 Art Gallery of Hamilton
1985 Art Gallery of Windsor
1984 The Gallery/Stratford
1983 Edmonton Art Gallery, Alberta
1983 The Art Gallery at Harbourfront, Toronto: *New Perceptions: Portraits*
1982 The Art Gallery at Harbourfront, Toronto: *Painting 82/Painting 82*
1982 Shell Canada Gallery, Calgary, Alberta; Medicine Hat Museum and Art Gallery, Alberta; The Robert McLaughlin Gallery, Oshawa; University of Windsor Art Gallery; The City of Brampton Public Library and Art Gallery: *Six Artists: Two Points of View*
1981 Art Gallery of Ontario, Gallery E, Toronto (1981-82): *Toronto: The Artist and the City*
1981 University of Waterloo Arts Centre Gallery, Waterloo: *Art Gallery of Ontario Gallery School Faculty Exhibition*
1981 SUB Gallery, University of Alberta, Edmonton: *Four Figurative Artists from Ontario*
1980 Hart Plaza Gallery, Detroit, Michigan: *Tunnel Vision*
1979 Art Gallery of Windsor: *Southwest 40*
1978 Jubilee Auditorium Gallery, Edmonton, Alberta: *Inaugural Exhibition*
1976 The Banff Centre School of Fine Arts, Alberta
1976 Art Gallery of Ontario, Toronto
1973 Art Gallery of Windsor: *Southwest 33*

Awards/Grants

The Banff Centre School of Fine Arts Scholarship, 1975
Ontario Arts Council Grants, 1979, 1982, 1983
University of Alberta Scholarship, 1977

Public Collections

Canada Council Art Bank, Ottawa
Jubilee Auditorium, Edmonton, Alberta
Norcen Energy Resources Limited, Toronto
Shell Canada Collection, Calgary, Alberta

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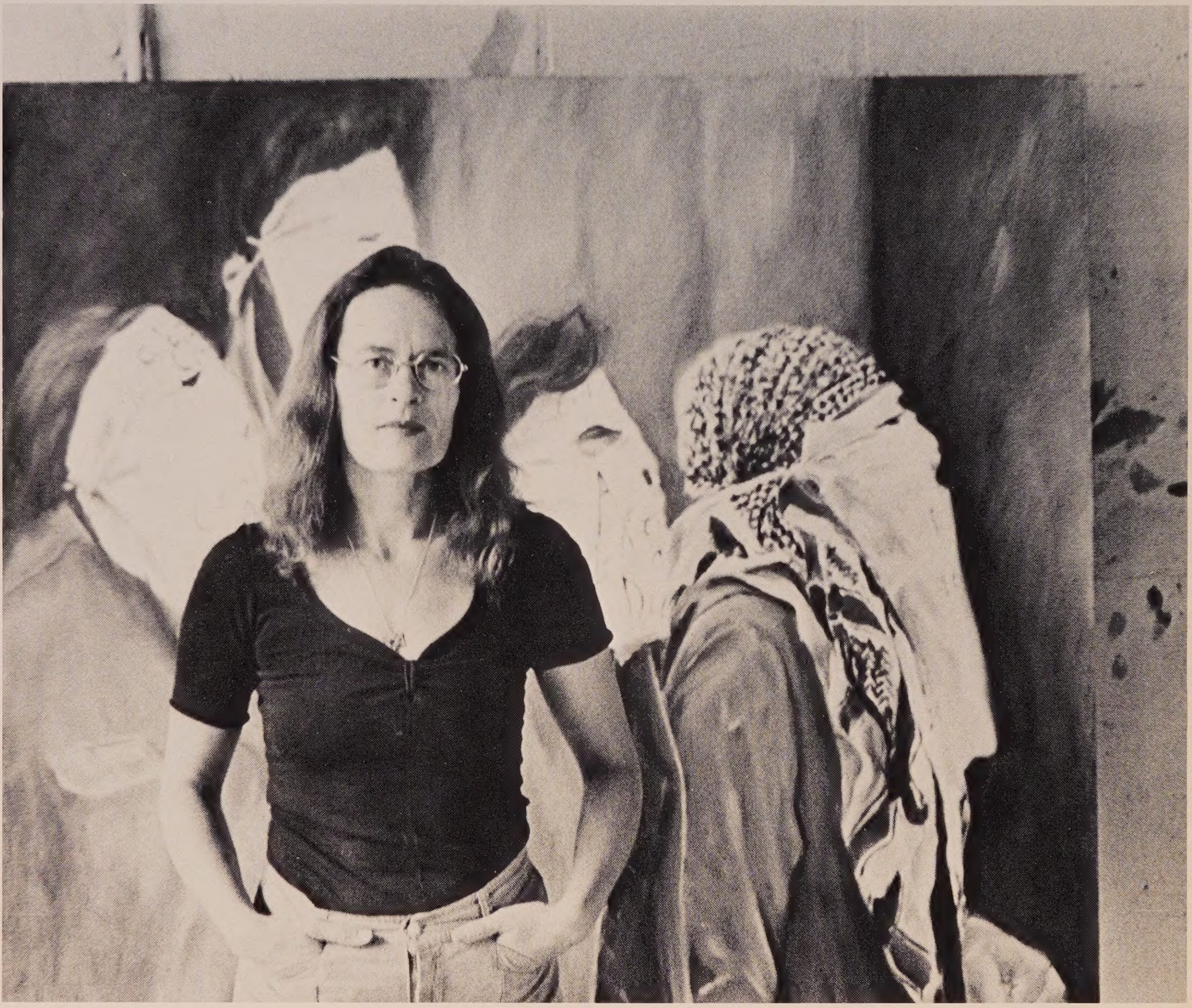
Anita Aarons. *New Perceptions: Portraits*. Toronto: The Art Gallery at Harbourfront, 27 May - 26 June 1983.
Anita Aarons. *Painting 82/Painting 82*. Toronto: The Art Gallery at Harbourfront, 17 September - 10 October 1982.
Hall, Karen. "The image and the medium." *Windsor Star*, 1 April 1980.
Hume, Christopher. "Art and corn." *Toronto Star*, 11 June 1983.
Hume, Christopher. "New season covers same old ground." *Toronto Star*, 25 September 1982.
Mays, John Bentley. "The wobbles are out and recognition returns." *The Globe and Mail* (Toronto), 25 September 1982.
Quinter, David. "What's THAT supposed to be . . . ." *Windsor Star*, 26 March 1980.
Six Artists: Two Points of View. Calgary, Alberta: Shell Canada Resources Limited, 1982 (Circulating exhibition).

Angeline Kyba



I have always been fascinated by exactly how things are and that is what I want to paint — images in my life as they are to me. I think it is a vision or way which is naturalistic and perhaps a little romantic and gloomy.